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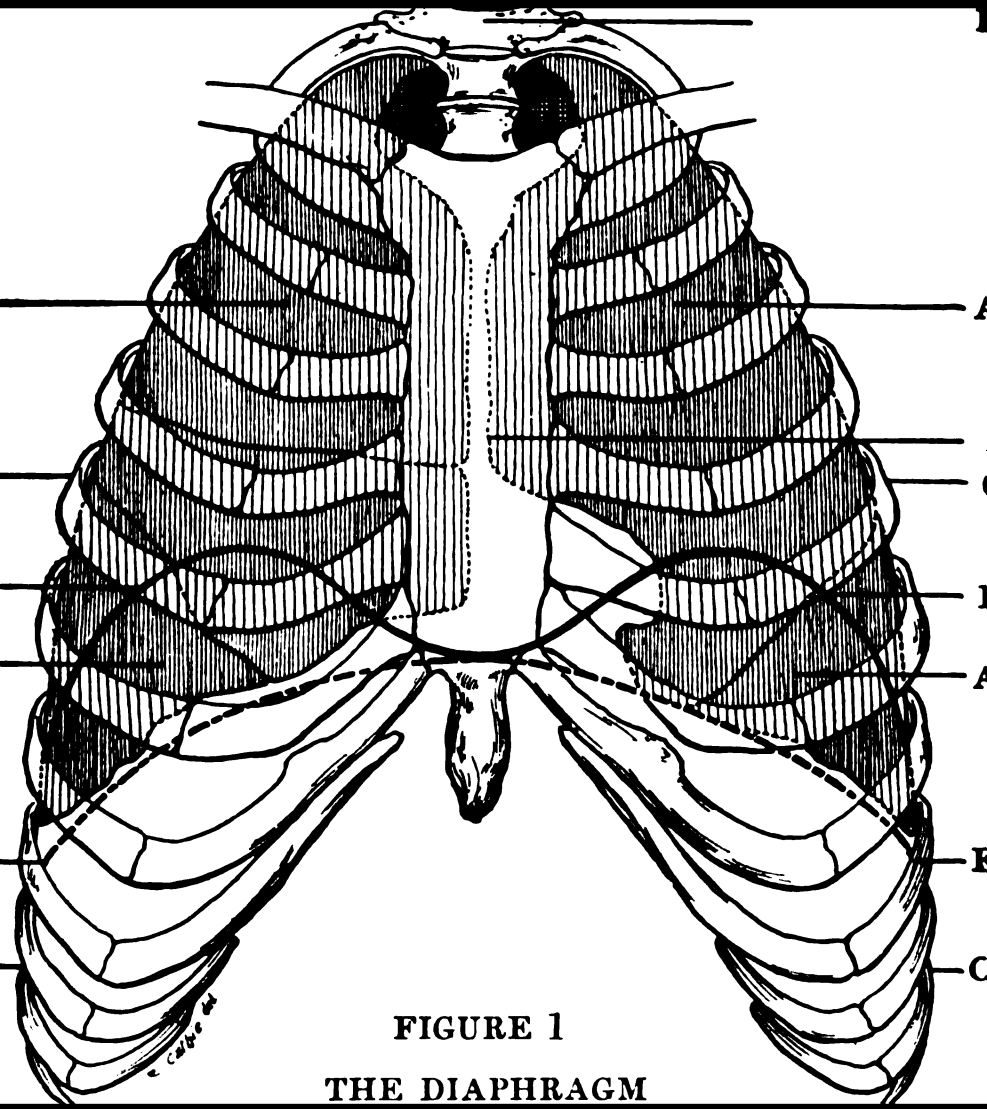
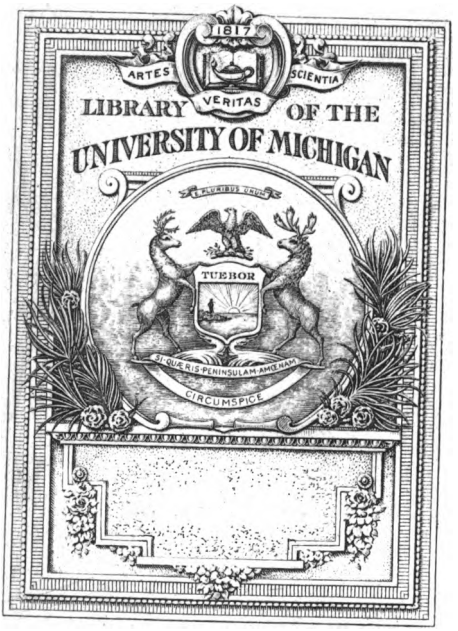


FIGURE 1

THE DIAPHRAGM

Twelve lessons in the fundamentals of voice production

Arthur Livingston Manchester



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TWELVE LESSONS IN THE FUNDAMENTALS OF VOICE PRODUCTION

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TWELVE LESSONS
IN
THE FUNDAMENTALS OF VOICE PRODUCTION

BY

ARTHUR L. MANCHESTER

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Preface.
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PREFACE

The following series of lessons, appearing first in The Musician, *has been revised and published in this form at the request of many readers.*

The book is not intended to be a treatise on singing, nor does it profess to be an exhaustive treatment of tone production. It deals only with the fundamentals, the basis on which all more advanced work must rest. Its purpose is to present simply and in easily understood terms the essentials—and essentials only—of good tone production in such order, and the accompanying instruction and exercises with such definiteness, that the difficulties which discourage so many earnest voice students may be, at least, minimized.

The lessons are the outcome of practical studio experience, and the exercises have been tested again and again with many students of varying degrees of vocal talent.

ARTHUR L. MANCHESTER.

Spartanburg, S. C., October, 1907.

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FOREWORD

THE PROBLEM

"Properly speaking, it is not the teacher nor outside instruction which causes things to be comprehended; they do nothing more than expose them to the interior light of the mind, by which alone they are comprehended; so that when there is not the concurrence of this light, instruction is to no more purpose than as though one were to exhibit pictures in the night." NICOLE.

IN no branch of instruction does the teacher feel the exterior nature of his position more forcibly than in Voice Culture. While in all forms of education the mental activity of the student is important, in the training of the singing voice it is particularly so, for the mental state of the student is often separated from the instruction of the teacher by a great gulf of misunderstanding. Comprehension of tone production, and the correct association with it of physical activity, is an act of the student's mind in which the intuitive and reflective faculties interpret the exercises given by the teacher, and the interpretation is right or wrong according to the understanding of the student. When the "interior light of the (student's) mind," by which alone the correct association of physical activity with tone production is comprehended, has not been reached by the instruction, the ills to which vocal students are heir thrive abundantly. This is why methods of instruction which have imitation as their basis fail to make singers of all but the exceptionally endowed. This is why so many earnest students spend weary weeks, and even months, of practice on the discouraging task of uniting the registers or overcoming some other difficulty.

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The problem which confronts the teacher of voice culture is the conversion of abstract ideas into concrete realities, to make his instruction so clear, so definite, that it reaches the innermost recesses of the student's mind. In his efforts to do this, he uses certain terms as indicative of qualities of tone he desires the pupil to produce, striving by their means to establish the relationship between the physical act and the result. But these terms do not awaken perception of the truth because they do not reach the interior light of the mind. They are abstract, they present no clue which the uninitiated mind can grasp. The student, endeavoring to perceive the relation they bear toward his act of singing, strives to "open," "cover," "place," or otherwise modify the tone, each effort giving rise to some physical act which he does not realize, and too often resulting in conditions which have to be corrected with great expenditure of time and labor. In such case something worse than exhibiting pictures in the dark has been done; positive harm has resulted. Failure to reach the mind, to awaken perception, has resulted, because the abstract nature of the instruction prevented the reception by the student of a distinct idea of what is involved in the production of the tone sought by the teacher.

Perceiving may be accomplished through the organs of sense or through the intuitive or reflective faculties. The teacher who uses terms which do not convey a distinct, sharply defined meaning, fails to appeal to these faculties, and, failing to arouse them to activity, prevents the perception of the truth he wishes to make known. The same terms, used after

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perception has taken place, may convey meanings which make them useful. The trouble with much voice teaching, the difficulty which many teachers experience in making things clear, lies in their reliance upon these inadequate (because indefinite) and mistimed terms. It is hoped that a perception of the essentials of tone production will be awakened through imitation and many repetitions of exercises which cause a physical activity whose character and relation to its intended purpose are not understood. This manner of teaching practically ignores sensation, which is a powerful awakener of perception. Should an attempt be made to derive instruction or warning from some condition existing during the act of singing, the failure to make clear its character and bearing upon the act of singing nullifies the value of the attempt.

It is extremely hard for the inexperienced student to correctly guage the conditions which accompany the making of vocal tone. He may have a theoretical knowledge of the functions of the various organs involved, but their employment in singing necessitates a practical application of his theories for which he is not prepared. Because the mechanism of the voice consists of exquisitely sensitive muscles whose action is dependent on a delicate adjustment, wrongly directed physical effort, by preventing this adjustment, defeats the singer's purpose; yet physical effort is always involved in singing. The muscles of the larynx should act unconsciously to the singer, in response to the *Will*, yet in controlling the breath, which is essential to the tone, muscular action is strong. Herein is the difficulty: He cannot move the muscles of the larynx

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consciously, his control of them is indirect, and his development of his voice must be by indirection. The temptation to wrongly directed muscular effort is well-nigh overpowering. No amount of theory, explanation, or illustration with the voice of the teacher will make clear the fault from which he is suffering. He needs something so definite that it permits of no misunderstanding.

It is the furnishing of such instruction that makes the teacher's task a hard one. What can he expose to the interior light of the mind that will assure the student a right direction of effort by making clear what is right and what is wrong? Every student, at some time or other, has sung a tone which he knew to be right, the result of a harmonious adjustment, a proper direction of effort. Attempts to repeat it fail because he did not perceive how it was done. How shall this perception be awakened?

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PART I

ESSENTIALS OF THE STUDY OF VOICE CULTURE

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CHAPTER ONE

PERCEPTION OF CONDITIONS

THE beginner in the study of voice culture is very quickly conscious of restrictions from which he seems utterly unable to escape. If he attempt to sing the tones of the scale, his throat becomes more and more contracted, his face grows more tense, and tongue and jaw become rigid and unmanageable. His efforts to free himself from these conditions do not bring the relief he seeks, yet he fondly hopes, by persistent and long-continued practice of specified tone studies and exercises, finally to overcome these obstacles and obtain the freedom of tone production and the facility in the use of his voice which he now lacks. He works earnestly and patiently, applying to the best of his ability the instruction and suggestions of his teacher, imitating his tone production as closely as possible, but he works blindly, with no clear idea of what he is doing or of how it should be done. If he does make some progress, it is only comparative, and does not make him certain and confident.

The secret of his trouble is that he is dealing with results and not with their causes. The tone, to which he listens and which he uses as the basis of his criticism, the means by which he hopes to acquire vocal freedom, trying so to manipulate it as to remove the restrictions which hamper him, is a result of preëxisting conditions, and no amount of manipulation of tone minus a knowledge of what lies back of it, potent in its formation, will bring him to the consummation of his de-

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sires. The *act of singing*, no matter how persistently it may be done, will not of itself cultivate the voice and enable the student to produce tone with certainty, and free from these restrictions.

Tone is a product, and unless the student knows what enters into its formation, is able to distinguish between the product and its cause, understands what effect any modification of these causes will have upon the tone, and knows how to produce and control these modifications, his efforts to cultivate his voice will not result satisfactorily. This knowledge must *precede*, as well as accompany, his singing of tone studies, &c. It is a knowledge which does not come from practice alone. In too many instances this is working with results, the mind of the student being concentrated on the tone, which once made is unchangeable. The tone is heard, success is estimated according to his judgment of it, and all effort is expended on the result itself, oblivious of the predetermining causes. To clearly understand the essentials of tone production, a first requisite is that the student shall perceive the principles on which tone is based, and is sure that he comprehends their nature, knows the determining causes of certain conditions which arise during the act of singing, and is able to recognize the processes which result in tone. Unless the student be thoroughly acquainted with the conditions which obtain during the act of tone production, and is able to perceive their bearing on the tone he sings, the subject will not be clear in his mind, and his efforts will be purely experimental. He will begin blindly, trying to fashion a tone in accordance

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with a more or less hazy notion of what it should be, but with no well-defined idea of the successive steps involved in the development of voice.

Elaborate explanations of the anatomy of the throat and larynx will not supply the knowledge needed. Enough of this should be given to enable the student to work intelligently, but the knowledge he needs includes more than this. Certain distinct, definite, and closely related phases of the subject must be presented in clear, unmistakable terms. They must be made so logical in their sequence that the student's mind is helped in grasping their significance. When understood, they afford reliable data for the testing of tone production; they prepare for right conditions, and remove the student's efforts from the groping, experimental stage.

Students of voice culture cannot learn too early in their vocal careers that no formula of exercises, no routine of instruction, will avail in every case,—no matter how efficacious it may have been in some,—that no cut-and-dried form of teaching can be relied upon in all instances. Exercises are only a means to an end; their relationship to that end should always be made clear, and the process by which the end is reached should be impressed upon the student. No exercise, or series of exercises, however ingenious they may be, however much truth they may contain, will give the pupil control of tone, and enable him to overcome obstacles to its production that are peculiar to him, unless his intelligence has grasped their obscurest meaning and its relationship to him personally. Herein lies the difficulty; for how shall theories

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and principles containing truths applicable to all those who wish to master the art of voice control be given personal application in a study so intangible and vague?

In the effort to so apply them, certain terms have become associated with certain sensations in singing. These terms are used in the attempt to convey a definite description of the modification of tone and sensation, and from their use the student is expected to perceive the physical aspect of these modifications, and to recognize the conditions which accompany them. "Open," "Covered," "Dark," "White," "Head tone," "Forward," "Back," "Placing the tone," "Nasal," and other expressions are thus used, being repeated *ad infinitum*. How definite is the meaning they convey to the inexperienced student, who is dominated by conditions which he hardly perceives, and which, if he be vaguely conscious of them, he does not at all properly relate to the act of singing?

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CHAPTER TWO

THE FOUNDATION OF TONE PRODUCTION—RELAXATION AND BREATH CONTROL

AT the foundation of all good tone production is *relaxation.* This rather oracular statement does not present a new truth; relaxation has been preached and insisted upon sufficiently, one would think, to fully impress its importance upon the dullest student's mind. Yet in the singing of the average, yes, even the unusually gifted student it is very frequently conspicuous by its absence, and the many questions asked by those who have encountered obstacles which, to them, seem insurmountable show that, however these seekers after help may appreciate the value of relaxation, they do *not* understand its application and *do* use unnecessary muscular effort, with its resulting rigidity.

The importance of freedom from strain, physical or mental, is conceded by almost every teacher of voice, and, as has already been said, effort is continually made to establish it as a condition accompanying singing. Despite this, contracted throats, stiff tongues and jaws are faults that manifest themselves in the singing of even advanced students, who are supposed to have mastered first principles and to be progressing toward perfection.

It should be understood that relaxation—freedom from strain—does not mean flabby lifelessness. It is not an inert condition of mind and muscle. On the contrary, both mind and muscle are actively engaged in the act of tone production.

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In fact, the mind must be exceedingly active and alert, and the muscles must be so ready for action that they respond to the slightest impulse of the will. In truth, the crux of the whole matter is the training of mind and muscle to act vigorously without undue exertion.

The usual method is to begin with the singing of some vowel sound, which the teacher uses, believing it to assist in opening the throat and freeing the jaw and tongue, all the while exhorting the pupil to maintain this looseness. Some more or less definite instruction as to breath-taking and breath control may be given, but main reliance is placed on a long-continued repetition of certain exercises, which in time are expected, by reason of this repetition, to establish the desired condition. Hence tone studies are followed by an innumerable selection of vocalises of gradually increasing comprehensiveness and difficulty, until the pupil, having acquired some facility, is considered ready for songs and artistic development.

We know from observation that those pupils who are blessed with unusual natural endowments derive from this treatment some degree of culture, while the large majority fail to receive any real benefit from it at all, and the impression is abroad that many cannot hope to cultivate their voices. Yet there is no reason why any one whose organs of song and speech are normally developed should be unable to acquire a proper manner of producing vocal tone.

The trouble is, work is begun at the wrong point; the actual production of tone should follow—grow out of—breath control, and not precede it. That is, the conditions which

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should prevail during the act of singing are dependent almost entirely upon breath action, and can best be established through a careful study of breathing before the act of singing is undertaken. The first thing to make clear to the student, therefore, is what these conditions are, and how, through the act of breath-taking and breath control, they can be perceived and established.

It will require little observation to show that it is the effort to control breath which is productive of much of the want of freedom that so disturbs the student; that failure to properly control breath before and during the act of singing causes pressure at the larynx, giving rise to stiffness of jaw and tongue and lack of control over the tone. These faults cannot be overcome by the repetition of tone studies; the cause must be removed before the symptoms will disappear.

This means that the subject of breathing must be presented to the student in such way as will make clear to his intelligence its connection with the condition of throat, tongue, and jaw. He must be taught how to control breath and be given exercises which will give him this control. This control must be made automatic, acting under the direction of the *Will* with such certainty and ease that it becomes a second nature, and this must be done before the actual production of tone is attempted. When that point is reached, the application of these principles to this next step must be made clear, and further exercises given to confirm the student in it.

For all ordinary purposes, the act of breathing is automatic and gives no trouble; it is done without thought on our part.

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But in singing, where the amount of breath used is greater and the manner of its retention and supply to the vocal bands is of vital importance to the nature of the resulting tone, ordinary breath taking and control is wholly insufficient, and when attempt is ordinarily made to manage the larger supply of air, the faults to which allusion has been made in previous paragraphs at once show themselves.

Stripped of all unnecessary detail, instruction in the proper management of breath for singing is simple and does not call for complex exercises. The student, prepared to concentrate his mind upon the work and realizing that it is a question of mind control, should be impressed with the fact that success depends upon his clear understanding of the details of inspiration, retention and giving out of breath. The establishment of control is comparatively easy when the principles governing it are understood. If trouble arises, it will be from the failure of the student to understand and apply the instruction.

And now, what are the principles on which proper breath control rests? At the root of all is the fact that the act of breathing should never entail physical strain, should never involve the throat and vocal organs in tension, that it should be so performed that the body, the throat, the vocal bands, the tongue and jaw are entirely unconscious of it. The student should understand that any tension or rigidity of the walls of the body, any stiffness of the abdomen, any contraction of the throat in an effort to retain breath, is wrong and will defeat his purpose. This must be emphasized until it is thoroughly impressed as vital. The student must be taught to recognize

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and locate improper tension and to realize the difference between rigidity and freedom. He is then ready to perceive the value of a mode of breathing which leaves the walls of the body free and responds promptly and certainly to the dictates of the will. He will then realize that the act of breathing is from within, the result of the movements of the diaphragm. It is evident that he must be taught what the diaphragm is, how it acts, how it is controlled, exercises being given to this end.

The power to use the diaphragm to take in and retain breath and to control its outflow, leaving the walls of the body free from undue muscular effort, and the relation of such breath control to the act of tone production can readily be made clear. The act of singing involves certain physical processes which seem complicated, but which, when thoroughly mastered, become simple and automatic. These processes are accompanied by sensations which can be recognized and their relation to the different phases of tone production made perfectly clear. This physical aspect of singing is its only tangible demonstration, and affords the best approach by which the "interior light of the mind" can be reached. The following lessons endeavor to use this approach in as simple and definite a way as possible.

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PART II

LESSONS IN THE FUNDAMENTALS OF VOICE PRODUCTION

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LESSON ONE

PREPARATORY EXERCISES FOR INHALATION AND RETENTION OF BREATH

THESE lessons are based on two principles, which the student should clearly understand and fix in mind.

I. When tone is properly produced, there is an absence of sensation, which is the result of a freedom from strain, rigidity, or tenseness.

II. This condition invariably accompanies proper breath control.

Anything which induces rigidity, however slight, during the act of singing, produces wrong condition, and is fatal not only to good tone, but also to the development of the voice. There are many earnest students who are having trouble with their voices because they fail to perceive the contraction of the throat and the rigidity at the base of the tongue and the pressure on the larynx, which accompany their efforts to sing. These are conditions which arise from failure to manage the breath properly. They must first be perceived and then entirely avoided. To discover them, sing *Ah* (*a* as in father), sustaining it several seconds. Concentrate the thought upon the throat. Notice the rigidity of its walls, the strain on the larynx. Sing again and note the stiffness at the back of the tongue; then turn the attention to the abdomen, and see how tense are its walls, and particularly note the tendency to draw in the abdomen. These are conditions which must be entirely overcome, and as they arise from mismanagement of the

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breath, our first lessons will deal with breath control, this first lesson being devoted to the preparation of the body and the act of inhalation.

The student must bear in mind that freedom at the vocal bands (larynx) is dependent on the manner of taking and controlling breath, hence that form of breath-taking which raises the upper chest and shoulders must be entirely avoided, because it inevitably induces strain at the throat. The shoulders must be absolutely quiet. Hence, of the various methods of inspiration which have been advocated from time to time, diaphragmatic breathing, with ability to use the muscles which come into play in rib-breathing, is best adapted to singing purposes.

The diaphragm is the large muscle which acts as a floor to the chest, separating it from the abdominal cavity. It is fastened to the breast-bone just above the soft spot, or pit of the stomach, and to the ribs and backbone. (*See* FIGURE 1.)

In diaphragmatic breathing, when the lungs are empty, the diaphragm is shaped nearly as the black line (E) indicates. When it is desired to take in breath, the diaphragm, in response to the impulse of the will, contracts and gradually assumes the shape indicated by the dotted line F. It is with this action of the diaphragm that LESSON ONE is concerned. Our purpose is to secure so perfect a control over this muscle that we can cause it to do its work without disturbance of the upper chest and throat. When the lungs are empty it is arched upward: when breath is taken into the lungs it contracts, and in doing so descends upon the contents of the abdominal cavity,

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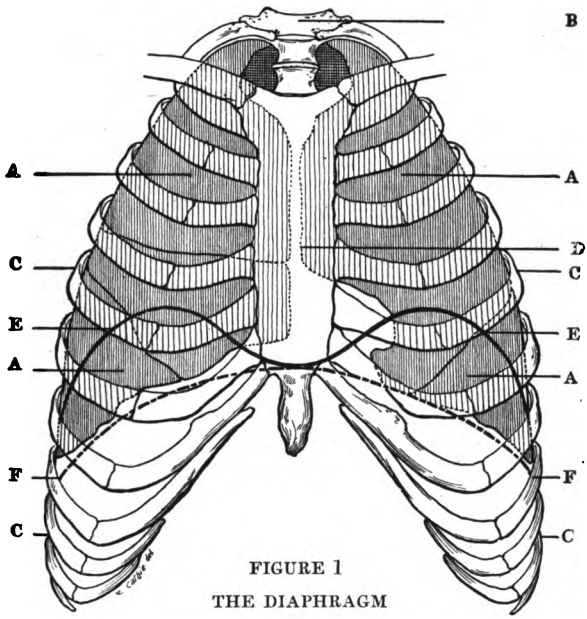

FIGURE 1
THE DIAPHRAGM

Description: *A. The Lungs. B. The Root of the Neck. C. The Ribs. D. The Breast-bone. E. Upper surface of Diaphragm.*

pushing its walls outward. This manner of inspiration is called diaphragmatic breathing, and leaves the throat entirely free from strain. It should be the principal reliance of the singer. The use of diaphragmatic breathing is made more controllable by a knowledge of costal or rib breathing.

The ribs are joined to the backbone, shoulder-blades, and to each other, by muscles which raise and pull them outward. By the use of these muscles in rib-breathing, the sides, especially toward the back, are expanded, and when diaphragmatic breathing is accompanied by this expansion of the sides well up toward the armpits, and the back to under the shoulder-

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blades, and a distention of the soft spot under the breast-bone, the singer can inhale and control breath without involving the throat, leaving the larynx free to do its work.

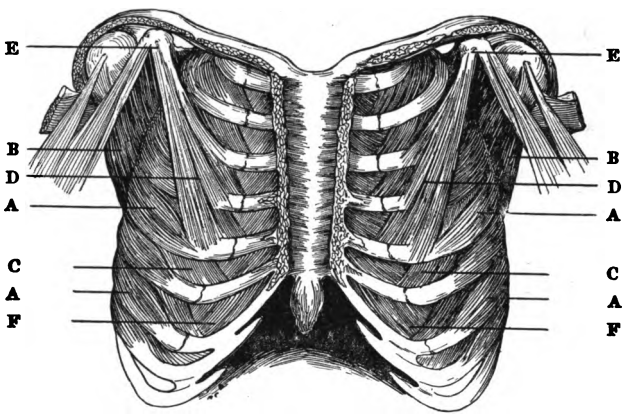

FIGURE 2

RIBS AND RIB-MUSCLES

DESCRIPTION: *A. Ribs. B. Attachment of ribs to backbone. C. Rib-muscles connecting them externally. D. Muscles attaching upper ribs to points of shoulders (E). F. Muscles joining ribs internally.*

The best form of breathing for singing is a combined use of diaphragm and ribs. The strong muscles attaching the upper ribs to the points of the shoulders must be well controlled, else with every full breath the upper chest and shoulders will be lifted, a condition destructive to freedom of throat. All feeling of stiffness in the sides should be avoided, the expansion, caused by the movement of the ribs, and the subsequent contraction as the diaphragm is raised, being entirely free from strain, while firm and steady.

A danger which may arise in rib-breathing, and which must

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be avoided, is a tendency to raise the upper chest and the shoulders. This, as has already been said, is fatal to an easy throat. It is this tendency which makes it advisable to use the diaphragm chiefly in developing breath control. But a knowledge of the action of the muscles of the ribs and back is valuable in establishing the complete control of breath which must be had in singing. Not only must the throat be free from strain, the walls of the body also must be relieved of rigidity. The act of breathing is best done when the body is at ease, the muscles being in complete subjection to the will and used automatically. Before this subjection to the will can be consummated and the automatic action established, the muscles must be located and their functions understood, and practice had in their use. The exercises of this lesson are directed to this end.

Exercises

Exercise One. Stand with one foot in advance of the other, balance the weight of the body on the forward foot, poising it firmly but lightly, with a feeling of flexible control over the entire body. The muscles should be free from all tenseness, but ready for instant use, the shoulders settled firmly. Take this position a half-dozen or more times, keeping it long enough to establish the feeling of ready repose; persevere until the body can instantly be placed in this completely controlled position.

Exercise Two. Take position, and balancing firmly on the forward foot, bend over, extending the arms forward and out-

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ward, with the elbows in and the palms of the hands upward. Take breath, and notice the action of the muscles of the back under the shoulder-blades. Repeat the exercise until the existence of these muscles is clearly perceived and their action as breath is taken in easily recognized.

Exercise Three. Take position, place hands on each side just above the waist, and inhale slowly for several seconds. Do not take too deep a breath. Note the expansion of the sides. Let the breath escape, and repeat the inhalation. Do so until the movement of the sides is free.

Exercise Four. Take position, place hands at the small of the back, and inhale as in previous exercise. Note expansion of the back. Repeat this exercise until the back expands freely with each inhalation. Do not lift the shoulders, but leave them free and quiet. As freedom is gained, the back will expand well up to the shoulder-blades.

These exercises locate the muscles of the ribs and back used in breathing. Watchful practice of them will give strength and control. The mind should be concentrated on each, but all practice should be done easily and without undue effort. The mind should control, the thought should be confident, and each exercise done without hurry. After a well-poised position is secured by the use of Exercise One, it may be varied by various movements of the body above the waist, taking care not to disturb the firm poise on the feet. The idea is to give freedom to that part of the body which is involved in breathing.

The next exercise deals with the diaphragm.

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EXERCISE FIVE. Standing with the upper part of the body free, take rapid, short breaths, as one does in panting. Place the finger on the soft spot, and notice its pulsations. Let the movement also be at the waist, freeing the walls of the body, keeping the upper chest quiet. Have the shaking extend upward to the armpits, and around the back well up to the shoulder-blades. Let the thought go to the diaphragm, around its edges, noting how it rapidly shakes up and down.

This is a valuable exercise for establishing a conscious control of the diaphragm, and for loosening the walls of the body. With the preceding exercises, it will prepare the body for retention and exhalation of breath.

EXERCISE SIX. Stand as in previous exercises, place the fingers on the soft spot, and take three quick breaths, pausing at least three seconds between each breath. Notice the quick, outward jump of the soft spot. Let breath escape, and repeat. Do the same, placing the hands on sides and back. Notice the outward movement in each case.

These exercises should be studied until their purpose is thoroughly understood, and practised until the body is free from stiffness and under control of the will. Students are apt to hold the body stiffly. The muscles of inhalation cannot do their work well until all stiffness is banished. Hence the first requisite is power to stand with the body pliable, the waist relaxed. The exercises which deal with inhalation are very important, for the muscles which are active in exhalation are more powerful and active, and a control of breath which will

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leave the throat free comes only when the muscles of inhalation are so strengthened that they will balance the activity and strength of the muscles of exhalation.

The exercises should be practised in the order given until the student has no doubt about their action. Then EXERCISES THREE, FOUR, FIVE, and SIX should receive most attention. As strength and freedom are gained, give increased attention to EXERCISE FIVE, aiming to produce a rapid fluttering of the soft spot and sides and back. The amount of practice at first should be about thirty minutes, in three portions of ten minutes each. When the student begins to feel certain that he quickly and surely recognizes right conditions, he may increase his practice to forty-five minutes a day.

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LESSON TWO

INHALATION AND RETENTION OF BREATH

LESSON ONE had for its object the preparation of the body for breath control, the awakening of the student's consciousness to the existence of certain muscles, and to certain physical aspects of their action in what is called diaphragmatic breathing. The student must first know and then apply his knowledge. The crux of the whole matter lies in the practical application of what knowledge the student may possess. An imperfect or incomplete theoretical knowledge of the technics of singing properly applied to the various phases of the act of breathing and breath-controlling will be far more effective than amazing erudition minus the power to apply it when and where needed. Certain things must be accurately and comprehensively known, but the would-be singer must be able to bring this knowledge to bear where it will do good. In the case of the beginner in voice culture, the things that he should know *certainly*, and with considerable comprehensiveness, are the conditions which obtain during the breath action necessary to the production of tone. This must be based on a knowledge of the muscles which are involved, the manner of their action, and their relation to the conditions he is familiarizing himself with.

Consequently, before proceeding with the work of this lesson, the student should be positive that he understands the previous one, can locate and recognize the action of the muscles described, and do the exercises without rigidity of body.

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The lesson should have a focal point, a definiteness of purpose which is clear to his mind. A slight misconception of any part is enough to cause trouble. The difficulty in pursuing a course of study such as this, arises from the liability of the student to think he understands fully, when perhaps he has misapprehended some explanation, misunderstood some exercise, or misinterpreted some sensation. This must be guarded against by careful and discriminating study and a thoughtful and watchful application of the exercises. With the purpose of LESSON ONE clearly fixed, and its exercises practised until reasonable readiness of perception is acquired, we may take the next step.

Begin by doing EXERCISE Two; notice how the back expands when breath is inhaled. The upper chest is still, the shoulders do not rise, and the movement of the back from the waist to the shoulder-blades is freely outward. The mind is concentrated, taking in every detail of the action, registering the sensations; but is free from anxiety, is quietly confident, and the face is smiling and pleasant. After this review of EXERCISE Two, take

EXERCISE SEVEN. Drop the arms, still leaning forward with the weight on the ball of the forward foot, and inhale slowly. Do you now feel the expansion of the back as freely as before? Can you take in the details of the inhalation as readily as before? If not, practise the exercise until you are as cognizant of the action of the muscles of the back as when the forward position of the arms assisted you. The position continues to be

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easy, the mind maintains control but is comfortable, the arms hang loosely, the face is pleasant. Do not inhale too deeply, and *never* lift the shoulders or upper chest.

Exercise Eight. Now apply this instruction to Exercises Three and Four. Conditions must be the same. The mind now takes note not only of the expansion of the back, but also of the sides. The student should be able to draw in breath with a conscious, but perfectly free and comfortable expansion of the body at the sides and back from the waist upward to the armpits and the shoulder-blades. He should be able to recognize this action of the back and rib-muscles readily, without inducing any tendency to rigidity of body or tense effort of mind. It should be a pleasant physical exercise.

Exercise Nine. We are now ready to devote a little more attention to the action of the diaphragm as shown in Exercise Five. Take quick, short, panting breaths until the soft spot under the breast-bone, and the sides and the back to the shoulder-blades, quiver in unison with them. The shoulders are quiet, the upper chest still, the face pleasant, and the eyes smiling. There is no tenseness anywhere. The throat is open and comfortable.

After a month's practice on the exercises of Lesson One, and the application of this union and amplification of them, the student should be able to inhale freely, using the muscles of the back and ribs and the diaphragm quite fully, with body, chest, and throat free from strain and undue effort. The mind should be in the attitude it naturally assumes toward any-

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thing in which it takes pleasure. Power to inhale properly, with the mind in easy control of the muscular action, being acquired, we are ready to give attention to the retaining of breath. Here we meet a tendency which must be overcome at once. The freedom of throat acquired during the practice in inhalation is in danger. Unless we are careful, we will try to retain breath by putting a lid on our breath box; in other words, we will close the throat. To do this will spoil all prospects of good tone production. The throat must be left as free as it is during inhalation. Indeed, a chief reason for our care in establishing control of the muscles governing inhalation was to gain and establish this freedom of throat. Now, if we permit our efforts to retain breath to result in undoing our previous work, we will be sadly remiss.

Retention of breath and the regulation of its supply to the vocal bands must be accomplished through our control of the muscles of inhalation; it must be the result of the opposing of these muscles to those of exhalation. The practice we have given to these muscles in LESSON ONE is a direct preparation for this important part of our work. All this must be done unconsciously to the throat. It will require careful and persistent practice. The muscles of exhalation are more used, as a rule, and consequently are stronger.

EXERCISE TEN. Stand in position, take breath slowly, but not too deeply, noting the expansion of back, as in EXERCISE SEVEN. Retain breath an instant with the throat unconscious, the jaw hanging loose, then exhale slowly, controlling the inward move-

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ment of the muscles of the back. Make them move at your will, avoiding tension, and keeping the throat free. Do not hurry, be easy and deliberate, keep the mind easy, the face pleasant, the eyes confident and smiling. No matter how much tendency there may be at first for the breath to rush out or for stiffness to creep in, oppose your will to all these faults, and persist until the exercise is mastered.

EXERCISE ELEVEN. Repeat EXERCISE TEN, noting the inward movement of the sides and back. Reproduce all the desirable conditions of the preceding exercise. Watch the soft spot and control its inward movement.

EXERCISE TWELVE. Pant until the body is free, take breath slowly, open the throat and jaw, and retain the breath for from five to ten seconds. *Do not close the throat.* Be sure that the eyes are pleasant, the body poised on the forward foot lightly, and free from all tenseness. Simply stop breathing and keep the throat and mouth open. Control the outgo of the breath. Oppose the *mind* to the tendency of the muscles of the back and ribs to forcibly contract.

Devote earnest attention to these exercises until the breath can be retained comfortably with open throat and mouth. When this can be done standing, move quietly about the room, retaining breath in the same way. Make it a habit to control the outgo of breath by means of the diaphragm and the muscles of the ribs and back. Think of the throat as entirely divorced from any activity of the breathing muscles. And with it all keep the body free from even the approach of

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strain. When the breath can be retained easily for ten seconds, increase the time.

Exercise Thirteen. Test the control of breath by holding a mirror in front of the mouth while retaining breath. Do not permit its surface to be moistened.

In all these exercises keep in mind the fact that they are only means to an end. It is the mind back of them which does the work. They are something on which we depend to give definiteness and tangibility to our instruction. They are directed toward the causes of the troubles which afflict us vocally. The results they produce come because they reach the causes and correct those that are wrong. On the other hand, they may fail to touch the cause, to get at the root of the trouble, because they are wrongly applied. It is the mind, the intelligence of the student, perceiving conditions which must be corrected or made permanent, which makes them helpful. Study them, then, to perceive and make your own the ideas they convey.

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LESSON THREE

GREATER TESTS OF BREATH CONTROL

IF the student has understood and properly applied the instruction of the two preceding lessons, he should be able to take breath, properly using the diaphragm, and retain breath with an unconscious throat by means of his control of the diaphragm and the assisting muscles of the back and ribs. He should now be quick to perceive the approach of tension at any part of the body or at the throat. He should find himself becoming able to take a generous quantity of breath and retain it for ten to twenty seconds without conscious effort. His will by this time should be establishing quite firmly an adequate subconscious control of the entire act of breathing, which leaves mind and body free. He should have reached the point of instantly placing himself in singing condition.

But thus far no effort has been made to produce tone. We have been concerned solely with the task of preparing body and mind to perform and control the physical acts necessary to tone production. Beyond the natural tendency of the muscles of inhalation to contract after breath has been taken, and of the exhaling muscles to drive out the air from the lungs, no demands have been made upon breath control. We have had only preliminary training. When breath sufficient to cause the vocal bands to vibrate is to be delivered to them, still greater control will be required, and the real test of the work already done will come. Our present work will serve no purpose unless it has been so perfected that it is ready to stand

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these severer tests, and meet every emergency. That this is so makes clear the importance of this preliminary work.

This lesson will be devoted to preparing the student for these greater tests. Before proceeding to the making of vocal tone, we will give the breath control acquired in the first lessons further practice by making somewhat greater demands on the muscles which we have trained to regulate the outflow of breath. As a prelude to the exercises which follow, review EXERCISES ELEVEN and TWELVE. Retain breath as in EXERCISE TWELVE while moving about the room. Be certain that the entire body is free from rigidity, that the mind is easy, the face comfortable, the lips being parted, and the throat entirely unconscious while breath is being retained. After this self-examination, proceed to the work of the present lesson.

EXERCISE FOURTEEN. Take a weight in the hands—a heavy book will do—and inhale with free extension of waist, back, and sides. Keep the throat open and retain breath while lifting the weight above the head and lowering it until the arms are straight down. The effort involved in moving the weight must not produce any tightening at the throat, or any rigidity of body. The muscles act just strongly enough to move the weight steadily. The breath is retained because the tendency of the exhaling muscles to push out the breath is controlled by the will of the student. Do the exercise deliberately, with easy concentration of the mind on the control of the body. The tendency one has to tighten the throat when lifting a weight must be overcome.

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EXERCISE FIFTEEN. To further test breath-retaining capacity, take a book and in a whisper read as far down the page as you can without losing control of the breath. Conditions established in previous exercises must not be disturbed; read slowly in a distinct whisper, with deliberate pauses between every few words. Permit no rigidity to arise anywhere, keep the face pleasant in expression, the eyes smiling, the throat open. Place a mirror before the mouth and see that its surface is not moistened. With increased control of breath will come power to read longer paragraphs. The movement of tongue and lips in pronouncing words must be free.

This action of the organs of speech and the delivery of enough breath to form the whisper increase the tendency of the exhaling muscles to drive out the breath, and power to prevent moistening the surface of the mirror is a step quite in advance. It indicates a control which insures the use of all breath allowed to escape from the lungs,—a control which, if continued as more severe tests come, will prevent many troublesome faults in tone production.

EXERCISE SIXTEEN. Taking breath as in previous exercises, blow the flame of a lighted candle, so controlling the outflow of breath that the flame does not flicker, but is pressed steadily away from the mouth by the breath. This exercise goes a step further in our progress toward a control of breath which will meet the requirements of tone production. More breath is used than in previous exercises and, as more breath is permitted to pass out, the more vigorous is the activity of the

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exhaling muscles, and a consequent greater demand made upon our control. Hence it is that a steady outflow of breath, keeping the flame steadily bent over, indicates an increased ability to control the action of the exhaling muscles by opposing to them those which are used in inhalation. When breath is delivered to the vocal bands in sufficient quantity to make tone, this power to oppose the one set of muscles to the other effectively is vital.

EXERCISE SEVENTEEN. Take breath as before, establish control, and aspirate (whisper) *Ah*, with throat open, jaw hanging loose, tongue lying limp in the mouth. Again use the mirror. Decrease the amount of moisture on the surface until none mists it. Make the *Ah* audible across the room. Be sure of conditions, and that breath control is the same as in EXERCISE SIXTEEN. Do not permit the upper chest to collapse, and keep the soft spot under control.

This exercise embodies all the conditions of tone production, except the pressure of breath on the vocal chords necessary to make vocal tone. The same conditions should obtain later, when tone is made, as are now existent when this exercise is practised. The aspirated *Ah* should be heard across the room, and should be made without the escape of a particle of waste breath.

EXERCISE EIGHTEEN. Go through the motions of counting *one*, *two*, *three*, *four*, *five*, *six*, adding *Ah*, without sound. Do this three times in the one breath. Permit no escape of breath, keep the throat open, jaw loose, tongue limp, and face easy.

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Make movements of jaw and tongue free, breath all the while undisturbed by the activity of the organs of speech. Use the mirror, keeping it free from moisture. There should be no break between the counts and the *Ah.* This exercise demands plenty of activity above the throat with undisturbed control below.

The mastery of these lessons prepares us for the next step in our work, namely, tone production. As has been said in a previous paragraph, we have been doing preparatory work. Future success depends on how well it has been done. It is certain that if the control of breath, which relieves the throat from strain, and delivers just the right quantity of breath to the vocal chords, and insures steadiness of breath pressure, has been gained, many of the troubles which so persistently block progress and cause discouragement will be entirely avoided.

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LESSON FOUR

APPLICATION OF PRECEDING WORK TO TONE PRODUCTION

WITH this lesson we are to begin the actual production of tone. The importance of the preparatory work of the preceding lessons has been emphasized, and it is taken for granted that those who are following these lessons have taken pains to master the exercises and establish the conditions set forth.

Before proceeding with studies in tone production, it is not out of place to call attention to a condition which the most thoughtful, painstaking student is liable to encounter at this stage of his work,—a condition which will interfere with his progress, and of which he may be practically unaware.

In his efforts to retain breath with open throat, his attention being concentrated on the various organs and acts involved, he may more or less unconsciously "hold back." This "holding back" is usually so slight that the physical effort is almost unrecognizable. Indeed, it is more an act of the mind than a concrete physical act. Its effect is to produce a holding back of the tone, a sort of suspending it in the back of the mouth, a preventing it from flowing out freely. The consequence is a light, immature, unnatural tone, which cannot be properly developed.

Of course this is a condition which must be guarded against, and certainly it is always best to avoid it rather than be compelled to cure it. Too great anxiety on the part of the student

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results in over-consciousness and over-effort. It is to prevent this that insistence has been made on an easy, pleasant expression of face, and emphatic warnings given against over-effort. The mind must first recognize and then control until automatic action is established and there is no danger of self-consciousness. Care must be taken to avoid the evils of over-consciousness, which can and must be avoided. If the nature of the instruction has been clearly apprehended by the student, and his application of the exercises closely scrutinized, and if care has been taken to avoid this over-exertion, the evil of "holding back" will not trouble the student in future work.

Retention of breath means management of the muscles we have described and have been exercising; it *does not mean a "holding in"* of the breath. Let the breath flow out evenly, steadily, firmly; let it alone, do not juggle with it; simply so control the muscles themselves that they naturally and comfortably regulate the outflow, permitting no waste or unevenness, but maintaining a steady *forward* pressure. There should never be a feeling of stuffiness in the upper chest, the shoulders should not feel lifted up, there should be no sense of suspension connected with the retention of breath. The feet should be firmly planted on the floor, the body resting on them in an easy, well-poised position, the arms hanging with all their natural weight from the shoulders.

A good test as to whether breath is being retained without this "holding back" is to speak a sentence in a conversational tone while retaining breath as directed in these lessons. If the voice is emitted naturally, and sounds and feels like the natu-

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ral speaking voice, if the face and eyes and speech organs are comfortable and natural, the voice appearing to come freely and distinctly from the lips, the conditions are good. No better exercise in breath control and natural emission of voice can be had than the systematic application of these exercises to the daily use of the conversational voice. Retain breath just as we have directed while talking to your friends. Give the muscles of inhalation practice in controlling the outflow of breath while transacting the ordinary business of the day. Greet a friend with the throat relaxed, the inward and approximating movement of the ribs quietly controlled, with throat unconscious, the mind intent on the conversation. Such application of the exercises will prevent the evil of which we have spoken, and when it comes to the production of a sustained, singing tone, there will be no radical differences of condition to be corrected or set up.

Taking up the production of tone, our first work will be to make sure this "holding back" is avoided, and our first exercise will be an application of the last one of the preceding lesson.

Exercise Nineteen. Take breath, being sure that conditions are easy and natural, retain it an instant to establish easy control, and count aloud in an easy, natural speaking voice, but with breath well controlled, *one, two, three, four, five, six, Ah,* in one breath three times. Make sure that the counting is done in your natural conversational tone, with eyes and face wearing an expression as if you were telling a friend a plea-

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sant story. The jaw moves loosely, the tongue and lips freely, the roof of the mouth is comfortable, and the tone rests down on the breath. *There is no effort in the breath control, the breath simply stays in.* The act of counting has no apparent connection with retention of breath. There must be no break between the counts (jerkiness), or between the counts and *Ah.* The voice moves along smoothly and evenly; *all effort is at the lips and tip of tongue,* and the tones sound at the lips.

Exercise Twenty. This is a development of the preceding exercise, and takes us a step nearer a pure singing tone. When the spoken counts can be done in a perfectly natural manner, without hurry, breath controlled by will power, and without interfering with the quality of the voice, do the exercise, sustaining the voice at a definite pitch, beginning with middle *C* or *D.* Keep the tone at the lips, and conditions as they were in the purely conversational exercise.

If, in doing these exercises, the mirror shows too much moisture, do not attempt to decrease it by holding breath. Concentrate the will on quietly regulating its outflow, by controlling the muscle action, and be persistent and patient until all waste is overcome.

Exercise Twenty-One. Aspirate as in Exercise Seventeen, and when aspiration is well started, without disturbance of condition, change to sustained vocal *Ah.* That is, change the aspiration of *Ah* to a vocal *Ah.* The tone should be forward, coming from the lips, just as it did in counting, the conditions being the same.

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EXERCISE TWENTY-TWO. Sing *Ah* three times in one breath, pausing three seconds between each *Ah*. There will be therefore *two* pauses. Start each tone without movement of the throat or of the jaw and tongue. The eyes and face should be relaxed and pleasant in expression. During the pauses there must be no escape of breath, no stiffening of the body, nor closing of the throat. Conditions throughout the exercise should remain as in the counting exercises.

This exercise may be begun on Middle *C*, and carried upward by half tones as far as it can be done without rigidity.

These exercises are intended to teach the student to make tone naturally, with conditions unchanged from those that have prevailed in previous lessons. Most practice should be given to the first two, Nineteen and Twenty.

With the warning of the first paragraphs in mind, review the exercises of preceding lessons, practice the retention of breath while talking, and then give this lesson confident attention.

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LESSON FIVE

TONE PLACING

THE placing of tone is a phase of voice culture which gives much trouble. Instruction concerning it is plentiful and confusing. The tone should fill the mouth, and seemingly focus at its front. Keeping it back results in strain and a tenseness which prevents good tone and easy singing. Yet when the student tries to place it "forward," constriction of the throat, a pressing in at the abdomen, and a general sense of effort too often result. The "held-back" tone was described in our last lesson. How shall the two horns of the dilemma be avoided?

When the real meaning conveyed by the expression "unconscious throat" is fully understood and the condition it describes is recognized and established at will, the tone seems to rest on the diaphragm, the burden of control lies there, and between that point and the front of the mouth, whence the tone issues freely, there is no consciousness of action. This is a condition which the student should thoroughly master at this stage of his progress. It is not necessary to our present purpose to enter into an elaborate explanation of how this places the tone; it is the practical application of a truth that students need, and the establishment of a breath control which regulates a firm, steady flow of breath to the vocal bands, and the realization of an open throat, will practically settle the question of tone placing.

Recurring to the work of the last lesson, which had this pur-

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pose in view, it is imperative that power to produce tone without "holding back," while at the same time keeping effort from the throat, be gained. To obtain this power, the student must be able to recognize beyond doubt the slightest manifestation of this tendency to hold back. He must be sure that his breath is retained naturally, without holding in, and that it is delivered freely and firmly to the vocal bands. To this end, he cannot too thoughtfully study the meaning and practise the exercises of the last lesson, always remembering that they are valueless unless the thought back of them is perceived and applied.

Take Exercise Nineteen: Do you really understand what is meant by the directions, "Count aloud in an easy, natural speaking voice, with eyes and face wearing a pleasant expression, the tongue and jaw moving freely, the roof of the mouth comfortable, the tone coming freely and with not the slightest rasping in the throat, the counts being sounded clearly and easily at the lips"? Do the exercise, quietly scanning the conditions involved in complying with these various points. Is the throat free from the slightest pressure from the tone? Is there no feeling of weight at the larynx? Is the breath retained without effort or holding in? Is the breath controlled by will and not by physical effort? Set your intelligence at work; make no haste. Concentrate your attention quietly, easily. Repeat until you are sure of the accuracy of your recognition and the character of your effort. If it takes several days, a week, or longer to reach this point of certainty, do not begrudge the time, for this is the crucial point of your work, and patience

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and persistence will save you weary days of discouragement later.

Apply the same tests to EXERCISE TWENTY. Can you sustain the counts at a certain pitch, keeping the same conditions as in the previous exercise? Does the tone fill the mouth, issuing from the lips without effort, rather than being forcibly pushed out? Can you count with the inside of the mouth free from tenseness, feeling as comfortable and free from effort as when you speak in ordinary conversation? Repeat this also until you are sure of yourself, and the singing of these counts is as easy and pleasurable as the conversational tone.

Three exercises are given in this lesson to carry this ease of tone production further, that is, to more certainly establish the conditions described in this and the previous lesson.

EXERCISE TWENTY-THREE. Retain breath as in previous exercises, and pronounce in a free conversational tone, with no effort at throat, fulfilling all the conditions of EXERCISES NINETEEN and TWENTY, *Za*. Be sure that the *Z* is vibrated and does not approach *S* in sound. Keep the jaw loose, and feel the vibration of the *Z* at the teeth, the inside of the mouth being comfortable. Do not push the tone out, but vibrate it freely. When this *speaking* of *Z* can be done with the vibration of the consonant at the teeth, the throat remaining entirely free from effort, sing *Za* to the following:

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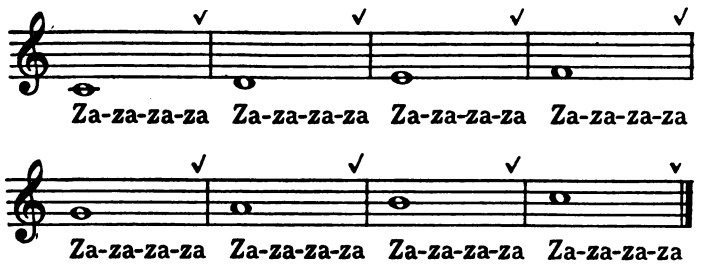
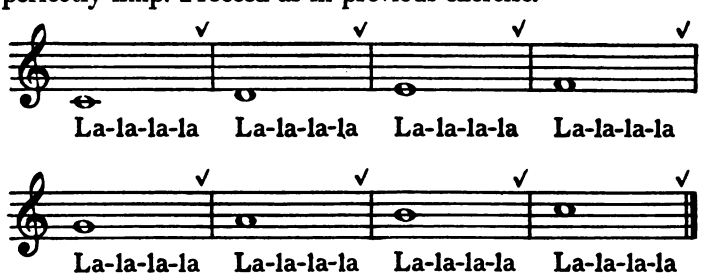


The flow of the tone in this exercise should be uninterrupted, as is indicated by the four *Za's* being sung to a whole note. The breath should be taken deliberately between each tone and gotten under complete control before the next tone is sung. Should there be any difficulty in carrying the exercise through the octave, it should be sung only so far as can be done without loss of control. As power is gained, the higher tones can be sung.

Exercise Twenty-Four. Use the syllable *La.* Keep the entire tongue free from stiffness, raise the tip only with a lightning-like motion to the roof of the mouth, between *L's* having it lie perfectly limp. Proceed as in previous exercise.



The flow of the tone in this exercise should be uninterrupted, as is indicated by the four *La's* being sung to a whole note.

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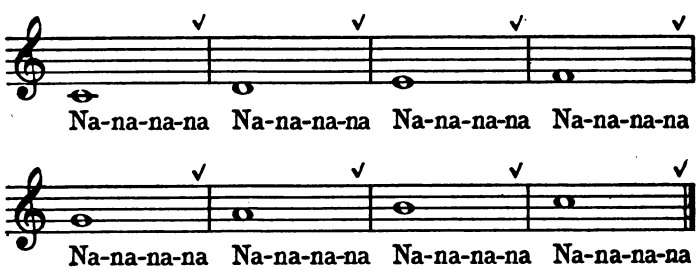
The breath should be taken deliberately between each tone and gotten under complete control before the next tone is sung. Should there be any difficulty in carrying the exercise through the octave, it should be sung only so far as can be done without loss of control. As power is gained, the higher tones can be sung.

Exercise Twenty-Five. Use the syllable *Na*. Feel the vibration of *N* in the nasal chambers. Do not push, and keep the tongue limp. In the first two exercises the chin may move, in this it must be kept quiet.



The flow of the tone in this exercise should be uninterrupted, as is indicated by the four *Na's* being sung to a whole note. The breath should be taken deliberately between each tone and gotten under complete control before the next tone is sung. Should there be any difficulty in carrying the exercise through the octave, it should be sung only so far as can be done without loss of control. As power is gained, the higher tones can be sung.

This and the preceding lesson are very important, and the manner in which the work outlined in them is done will have much to do with future progress.

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LESSON SIX

FORWARDNESS OF TONE

IF the text of the two preceding lessons has been studied carefully, its real meaning extracted, and the exercises accompanying it practised understandingly and watchfully, the student should be able, by this time, to perceive any tendency to "hold back" tone by too great a muscular effort to retain breath. He should be quick to recognize the "pulling in" which keeps tone in the back of the mouth. He should be able to appreciate the feeling of comfort, and recognize the sensation of "forwardness" which arises when *Za* is properly pronounced and sustained on any tone within reasonable limits of pitch. He should have become conscious of the freedom of jaw and lips necessary to the vibration of the *Z*, with its resultant freeing of the tone.

With such recognition established, and the ability to sing *Za* so that the vibration of the consonant is forward and the succeeding *Ah* (which should be so blended with the *Z* as to be a part of it) full and free, filling the mouth with tone which overflows at the lips, a fundamental of good tone production is established which will have a most beneficial effect upon all succeeding work. When the student has realized that retaining breath does not mean "holding in" with forcible obstructive effort, but is simply the quiet, confident regulating by a simple act of the *Will* the inward movement of the sides and the upward movement of the diaphragm, and that it can be done without conscious muscular action, and that in singing

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the *Will* controls all movements without undue muscular effort, he will have brushed aside one of the greatest obstructions to good tone production, and will open his mouth and sing, instantly setting up right conditions.

The exercises and instruction of the last lesson were particularly intended to awaken the student to such a recognition, and are especially helpful in bringing it about. Students of this series of lessons, therefore, cannot be too thorough in their study of that and the preceding lesson. And again I would impress the truth that the exercises are only the outcome, the tangible presentation, of a thought, a principle, which must first be seized and completely mastered, before the exercise will do its real work.

Begin the work of this lesson with a watchful practice of Exercises Twenty, Twenty-Three, and Twenty-Four. Apply to them the instruction of the preceding paragraphs, and secure the conditions therein emphasized. Fill the mouth with *Za* and *La*. Sing the syllables with firmness and virility, but never with a push of the front wall of the abdomen or a sinking in of the soft spot (under the breast-bone) or a falling of the upper chest. Let the expression of the face and eyes be that of one who is saying pleasant things to a friend. Extract pleasure and comfort from the exercises. Be certain that the sides are steady in their inward movement, but never tense or constrained. Make the singing of *Za* as natural as the pronunciation of the syllable when it occurs in conversation. Compare your pronunciation of it with your singing, and make both equally free and

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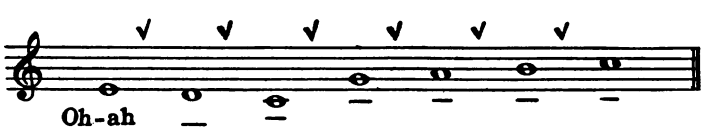
comfortable. Practise until these syllables can be sustained ten or twelve seconds with ease, the vibration continuing forward.

Follow with further practice of *Na.* This induces vibration in the nasal chambers, and is not quite so easy to locate. There may be a more or less pronounced tendency to push the tone in the effort to feel it in the nasal cavities. Beware of any such tendency. Keep the jaw loose and quiet. Place the tip of the tongue against the roof of the mouth very lightly and sing the *N* with the tongue there. Drop the tongue and *let* the tone dissolve into *Ah.* Be sure that the tongue is limp, and that soft spot, sides, and front of abdomen are as in previous exercises. THINK the tone forward with the *N*, and sing confidently and quietly.

Exercise Twenty-Six. Follow this review with the next exercise, which is a continuance of the practice of vibration.



Breath is to be retained as we have brought out in the last two lessons. There must be no pushing in at the abdomen, but there must be a firm, quiet control of the movement of the sides and diaphragm. Breath must be delivered to the vocal bands freely, avoiding all pushing, but with a steady pressure. Watch the soft spot, see that it keeps firm and under control. Then induce a feeling of freedom in all parts of the body. The lips must be rounded, the jaw hanging loose, the throat open and free from strain, the face and eyes easy. Sound the *Oh* with the

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lips feeling the vibration, the cheeks free from tenseness, and the inside of the mouth relaxed. Let the *Oh* change to *Ah* by opening the lips and allowing the jaw to slowly fall. Let the chin and neck feel the vibration of the tone. Do not sing loudly, but freely. Let the tone overflow, fill the mouth with it as with the *Za*. Compare it with *Za*, singing first one, then the other.

Close the lesson with a review of EXERCISES TWENTY-ONE and TWENTY-TWO. Watch the retaining of breath in these exercises to see that it complies with the instruction given in this lesson. Make all the work of the lesson tend to such a control of breath as we have emphasized here.

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LESSON SEVEN

FREEDOM OF TONGUE AND JAW

THE thought of the last lesson was the production of a free tone which fills the mouth and overflows, leaving the throat unconscious of all effort. When such a tone is produced, the throat will feel opened well down, the tube will be relaxed, and the burden of control will be found to rest with the breath. The throat being well relaxed, the breath will be rapidly exhausted unless the control of the diaphragm is good. The soft spot under the breast-bone will reflect the action of the diaphragm, and the student should soon realize what the expression "rest the tone on the breath" means. The tone will apparently have its beginning in the action which releases the breath, and between the diaphragm and the lips nothing will be interposed to interfere with its free emission. The tone will be felt to rest on the breath, floating out freely with it and with no sense of driving or effort.

This is the thought I would fix in the student's mind. It is this understanding of tone production I would have the student obtain. All previous exercises have been directed toward this purpose. They have been planned to set up, in spite of the inability of the student to perceive conditions, such conditions as would sooner or later impress themselves on the student's consciousness. As has been said many times, the *Exercise* means nothing unless its purpose is fully understood and eventually achieved. The ordinary method of beginning the singing of *Ah* with no clear idea of the conditions involved

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does much to confirm conditions that are bad. The exercises here given present such conditions in a way to aid the student in recognizing them. When the tones are sung in accordance with the instructions given, the mind is directed to the purpose of each exercise in a manner calculated to quicken its perception of right and wrong conditions.

EXERCISE TWENTY-SIX is valuable in increasing freedom of tone, in releasing it from the trammels of throat, jaw, and tongue, when the ability to produce it without contraction of the throat has been secured. Care must be taken to avoid pushing and to prevent all throat effort. Unless the student is watchful, there may creep into his practice some little throat action. The pushing of tone is insidious, and is indulged in almost unconsciously.

Control of breath being established, the danger of pressure on the larynx from above must be prevented. This cannot be done without proper control of breath having first been established. The freeing of tongue and jaw cannot be accomplished while the breath is held at the throat. Our present lesson will make a beginning at obtaining freedom of jaw and tongue.

Some of the exercises already given have been preparing the student for more definite instruction in this particular. EXERCISES NINETEEN and TWENTY were useful in this respect. The free use of the lips in counting while a tone is being sustained is very helpful in freeing them. When it is remembered that singing is speaking to sustained tone, the counting to a given pitch will be recognized as containing the essence of singing.

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The pupil frequently overlooks the fact that in pronouncing words while singing, two distinct, yet related, acts are being performed; namely, the sustaining of a tone and the use of the speech organs in pronouncing the consonants, &c. These acts are being performed simultaneously, yet are distinct. When the two are done together, there arises the liability of interference. The action of the jaw, tongue, and lips in pronunciation is apt to bring pressure on the larynx and to interfere with the production of the sustained tone. Hence it is not enough to become proficient in singing the vowels to certain tones; there must also be acquired power to use the tongue, lips, and jaw without undue muscular effort, and leaving the act of tone production untrammelled. For this purpose our next exercises are introduced. (*See* FIGURE 3.)

A study of these muscles of the tongue will greatly assist the student to understand the purpose of all exercises which have to do with the freedom of tongue and jaw. The power to use the tongue without rigidity or interference with the condition of the throat is an absolute necessity in good tone production.

EXERCISE TWENTY-SEVEN. Sing *La* four times in one breath, the jaw hanging loose, the chin still. Only the tip of the tongue should be used. The rest of the tongue should be limp and free from all effort. The student must keep in mind that he is singing a sustained *Ah*, interrupting its even flow with four *L's*, made by a lightning-like movement of the tip of the tongue. The throat should feel as it has in previous exercises.

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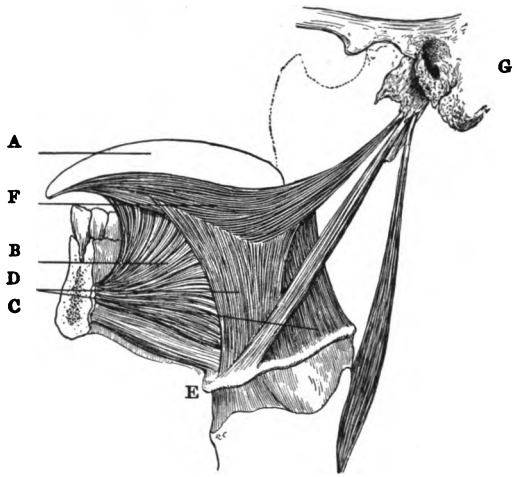
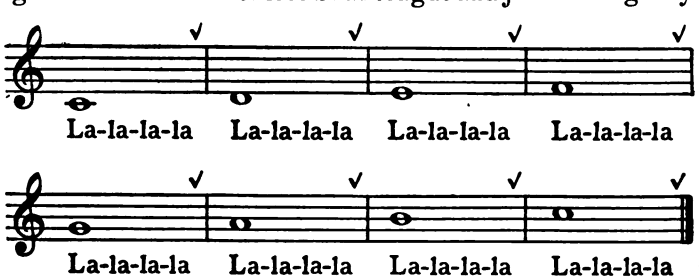


FIGURE 3

MUSCLES OF THE TONGUE

DESCRIPTION: *A. Tongue. B. Muscles connecting tongue with chin. C. Chin. D. Muscles running from sides of tongue to tongue-bone. E. Tongue-bone. F. Muscles connecting tongue with skull at back of mouth, G.*

The attention of the student should be directed to the back of the tongue to make sure that it is lying *limp* and *undisturbed* by the movement of the tip. The *La* should not have a prolonged roll of the *L*. This exercise is one requiring care to get it right. It will do much to free both tongue and jaw from rigidity.



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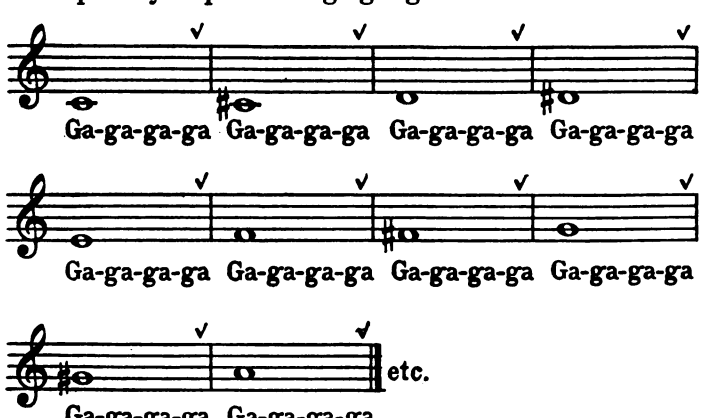
Care should be taken in this exercise to have the tongue pronounce the *L* at the same time the larynx produces the tone. Watchfulness will discover that the tongue is very apt to remain at the roof of the mouth too long. It should chiefly be at rest on the floor of the mouth, being lifted quickly to form the *L* at the exact instant the larynx starts the tone.

Exercise Twenty-Eight. Sing *Ga* four times in one breath, chin still, the tip of the tongue lying close, but loosely, to the lower front teeth. The back of the tongue toward the middle should be raised limply to the roof of the mouth, touching the upper back teeth. It should not be stiff, and the sound of *G* should be soft and not guttural. This is a hard exercise and will test the student's patience, but it will free the back of the tongue from stiffness and relieve the larynx from pressure. It is especially helpful in singing high tones.



The movement of the tongue should be forward and upward. The jaw should be kept quiet, but entirely free from stiffness

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or a sense of holding. The tone should flow steadily during the pronouncing of the four *Ga's*. If stiffness becomes marked as the upper tones are approached, leave them until further practice gives a control which will prevent strain.

A review of the exercises given thus far should be had regularly. It will be well to begin the practice at frequent intervals with EXERCISE TWELVE. Follow with EXERCISES FOURTEEN, SEVENTEEN, TWENTY-ONE, TWENTY-TWO, and TWENTY-THREE. Then take up the work of LESSONS FIVE, SIX, and SEVEN.

In all practice, remember that study is more than practice, that it is the *mind*, the *will*, that conquers, and not mere repetition.

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LESSON EIGHT

FREEDOM OF TONGUE AND JAW (CONTINUED)

THE training of the tongue and jaw and lips in the formation of consonants without disturbing the production of vocal tone is exceedingly important. It requires especial attention and exercises particularly adapted to that end. Continued vocalization will not do it. It is a fact that some students whose vocalization is remarkably good, who can sing vocalises with good tone, do not produce the same results when songs are sung. The combining of consonants and vowels into words seems to cause deterioration of tone. The two distinct, yet related, acts mentioned in the last lesson fail of proper coördination because attention is principally directed to the acquirement of good vocal sounds. There is as much, if not more, value in the use of consonants; and the exercises which are here used are intended to give control of both the production of tone and the pronunciation of consonants. They give the training of tongue, jaw, and lips which is necessary in uniting the two acts of singing.

The two exercises of the last lesson were for the tip and the back of the tongue. The exercise with *Ga* is particularly valuable. It enables the student to raise the back of the tongue without producing tension at the back of the jaw, and frees it (the tongue) from the jaw. If conquered, it will relieve the larynx of much of the pressure which the young voice student is apt to suffer from, and assists in securing a relaxation at the back of the tongue which is essential to good and easy tone.

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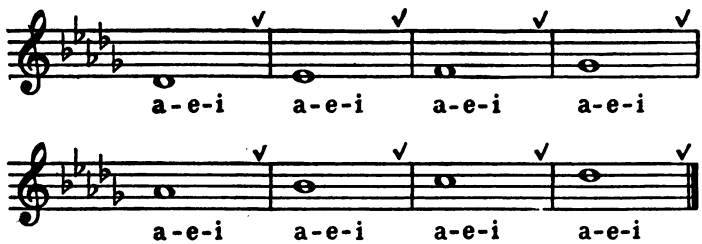
The next exercise carries this work still further.

EXERCISE TWENTY-NINE. Sing the three vowels *A-E-I*, changing from one to the next without break and with constantly relaxed throat.



The chin should remain entirely still, the jaw hanging loosely open. *A* is pronounced as in the first syllable of father; *E*, as in the first syllable of ever; and *I*, as in will. The tip of the tongue lies loosely against the lower front teeth, and the vowel sounds are made by raising the middle of the tongue limply toward the roof of the mouth. Note that if the tongue is lifted, without stiffness, and but slightly, it will change *Ah* into *Eh*, and if lifted a little more, still without stiffness, it will produce the *I*. The student must watch closely to be sure that the exact shade of the vowel is secured. The tongue should not spread over the mouth, but should be lifted easily and without consciousness of muscular action.

The conquering of this exercise will mean the avoidance of many troubles which lie in wait for the student when songs are sung. It makes easy the difficult vowel sound of long *E*, the English *E*. The freedom it gives the tongue bears upon all other work, and makes tone production much easier.

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The balance of this lesson will be devoted to what we may call a practical application of the results of these exercises. With breath control established, and with the tongue and jaw freed, to a considerable degree at least, tones made on the various degrees of the scale should show results.

First, sing *Ah*, sustaining it from six to eight seconds, or longer if it can be done easily, on the degrees of the scale, beginning with *D flat*, and going as high as can be done without contraction of the throat or tension at the back of the tongue. Note the conditions of attack and release, recognize all tendencies to change conditions during the sustaining of the tone, or in taking a new one. Let the mind analyze all that pertains to the production of the tone, without arousing over self-consciousness. Finally, listen to the tone, noting whether it be mellow, full, round, and easy, located in the front of the mouth, the inner lining of which is relaxed, the breath firmly supporting the tone, with no tendency to pushing.

Follow this with a succession of tones, first taking thirds, as *Do*, *Re*, *Mi*, beginning on *D flat*, and going as high as can be done without strain. Then the fifths, *Do*, *Re*, *Mi*, *Fa*, *Sol*, in the same way. Notice whether the breath pressure against the tone remains firm when the pitch is changed, that is, when the change from one tone to the next is made. Watch also for changes of condition, be sure that each tone is taken without throat action, and with the tongue limp and lying naturally in the mouth, each tone floating out on the breath. As the tones grow higher in pitch, be careful that the tongue does not

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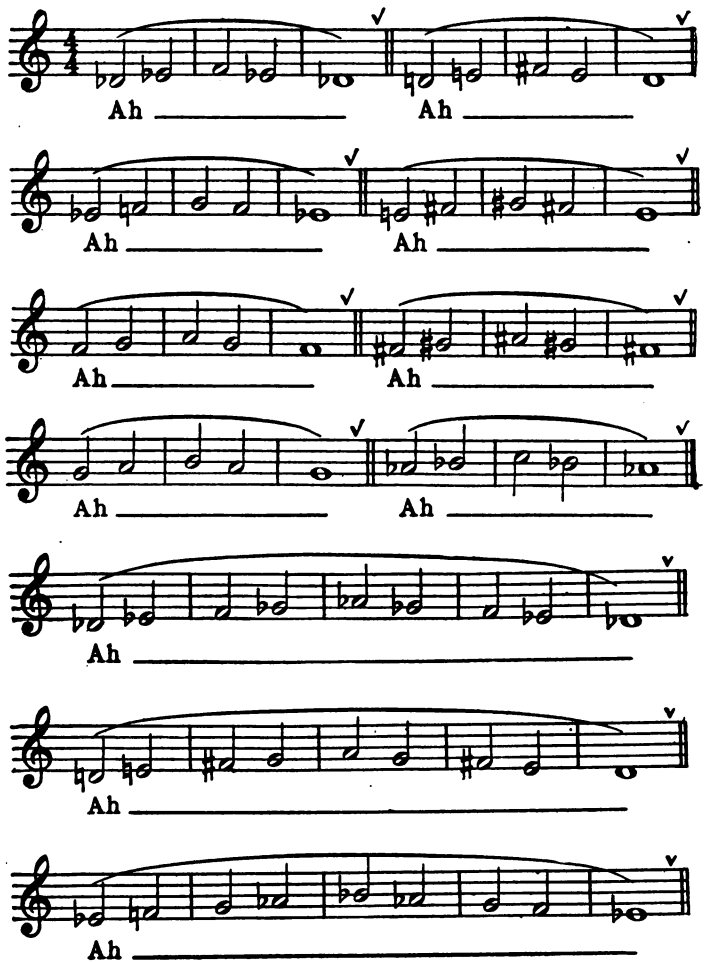
draw back. Should it do so, the result will be pressure on the larynx, which will prevent good tone.



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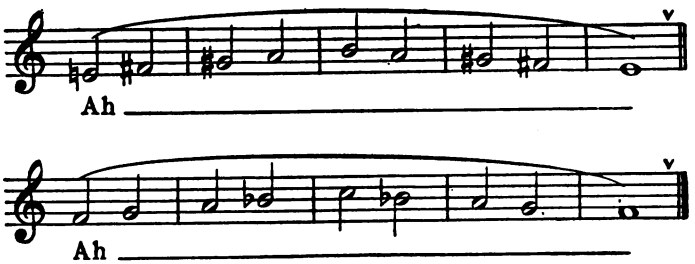

If the higher tones of these exercises can be sung with ease, they can be carried still higher, but there should be no stiffening of the jaw and tongue. No accompaniments are given to any of these exercises. They should be practised standing, and with attention concentrated solely on the conditions obtaining during the singing.

With the work last outlined, carry on the review suggested in the previous lesson. Give much careful attention to Exercises Twenty-Seven and Twenty-Eight. They react directly on the work of this lesson. Remember that vocalization is not enough, that the consonants are very important in developing tone. Think, study, and practise.

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LESSON NINE

APPLICATION OF PREVIOUS STUDIES TO THE SCALE AND BROKEN CHORD

THE work of the last lesson was exceedingly important in its application of the powers gained from the study and use of preceding exercises to the singing of a succession of tones. As has already been said, it is necessary to become keenly alive to the conditions which accompany right and wrong tone production. This sensitiveness to conditions, with an accompanying understanding of what is right, can best be gained by the exercises given in preceding lessons. Single tones produced under right conditions may be followed by these successions of tones, in which the ability to maintain proper conditions is more severely tested. The underlying thought is that the control of breath, the freedom of throat, tongue, and jaw have become so habitual that they can be maintained, with a little practice, during the singing of longer phrases. It is hardly needful to say that this is absolutely essential to the singing of songs.

It has been the purpose of these lessons to impress the student with the thought that such control is dependent upon his mental attitude, that the *Will* must be educated to maintain a steady, firm, but reposeful control over all activities, so governing the breath action that it automatically meets the varying demands, keeping the tone firmly forward without undue physical effort, there being at no time any sense of physical strain. If this control of *Will* be acquired, the basis

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of vocalization will be sure, and the tone will be such as is susceptible of growth and increased resonance.

If the preceding studies have been thoroughly understood and the work they demand properly done, the student will find little difficulty in their application to successions of tones. Changes of register, which usually give so much trouble, making the smooth and comfortable singing of a scale impossible, will adjust themselves naturally without effort or thought on the part of the singer. The tendency, which shows itself when the upper medium and head registers are approached, to permit the tone to fly back, producing a hard, whooping quality, will be easily overcome, and tone placing will be done easily and practically unconsciously.

If the student has difficulty in singing fifths and scales without the intrusion of these faults, he can rest assured that previous work has not been well done, and that somewhere he has failed to understand and conquer some condition which interferes with easy control of tone. Failure to control breath through the opposition of inspiratory muscles to those of expiration, with the throat open and unconscious, stiffness at the base of tongue, a slight withdrawal of breath pressure between tones, a slight setting of the jaw, will effectually prevent the singing of a smooth scale with the tones forward. The remedy is obvious: Take up the work in which failure is found and master it.

Proceeding with the application of previous work to singing, we take

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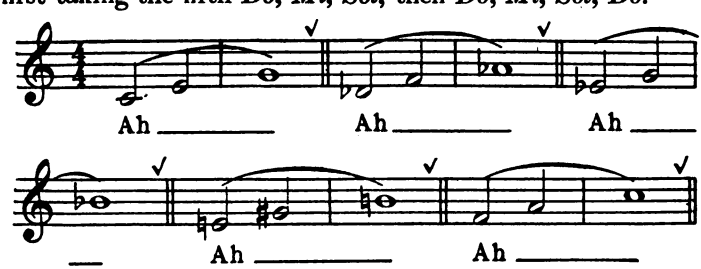
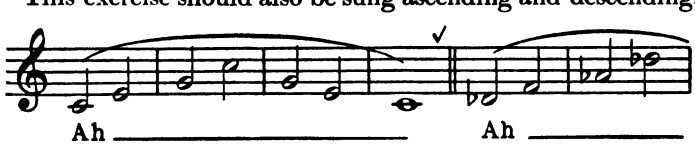
EXERCISE THIRTY. Ability to sing thirds and fifths with steady breath pressure, relaxed, quiet throat and jaw being acquired, sing a scale beginning on *D* or *D flat* for Sopranos or Tenors, *C* or *B flat* for Altos and Baritones, and *A* for Bassos. See that conditions remain as described in the last lesson throughout the entire scale. Take care to maintain such breath control that the tone is kept forward by it without pushing. Do not sing with force, but with quiet firmness, and be particularly attentive to the mental attitude. If there be the slightest shrinking of the *Will* before any tendency to change of condition as the higher tones are approached, the breath will feel it, and stiffness of tongue and jaw and a loss of control of tone will result. When the *Will* is quietly firm, anticipating each tone and preparing the singer for it, the singing of the scale will be easy and delightful.

EXERCISE THIRTY-ONE. Follow the scale with broken chords, first taking the fifth *Do, Mi, Sol*, then *Do, Mi, Sol, Do.*



This exercise should also be sung ascending and descending.



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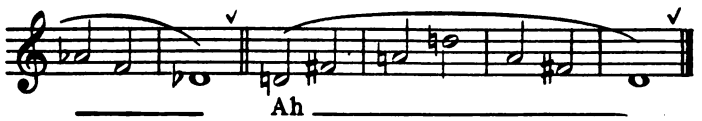

These exercises should be begun on lower keys, and carried higher, according to the voice with which they are used. The basic thought is to be able to apply to them, in whatever register, the principles of preceding lessons, and to sing them without stiffness of tongue, throat, or jaw, and with quiet, easy control of breath. The student should not understand that these exercises, and the various parts of each exercise, should be sung hastily and in rotation. Take each variation of each exercise and repeat it until power to sing it with satisfactory control is gained. Thus, take a scale beginning on *C:* sing it until the points brought out in the instruction have been reasonably mastered, and only then take the next key. So in the other exercises. It is the substance that we want. Just as the singing of many vocalises will not necessarily give control of tone, so the singing of these exercises in routine fashion will not accomplish the work they are intended to do. Much depends on the care and judgment of the student. Watchfulness and careful thought are absolutely essential.

Exercise Thirty-Two. Sing fifths and scales, as last described, using the syllable *La* with each tone. Do not let the *L* interfere with the sustaining of the tone or the control of breath. Maintain the same steady breath pressure as in the vocalized exercise. Use the same syllable with the scale and broken chords.

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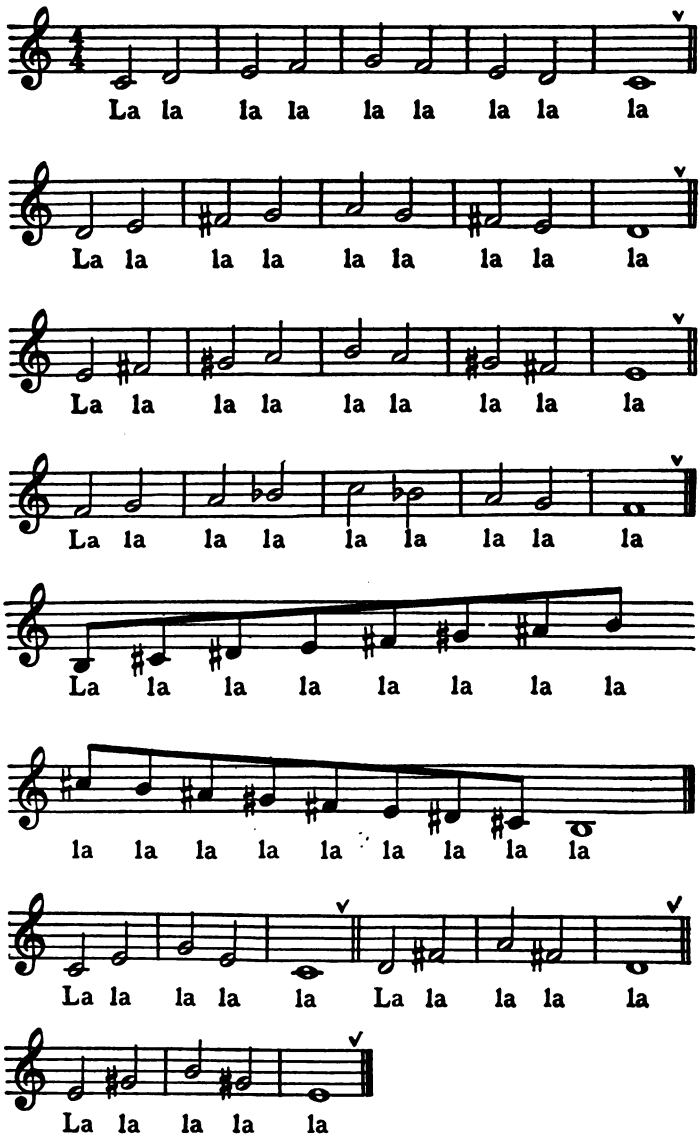

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With the work of this lesson, practise the exercises in breathing in LESSON ONE, the counting exercise in LESSON FOUR, and EXERCISES TWENTY-THREE and TWENTY-FOUR. The exercises in aspirating (EXERCISES SEVENTEEN and TWENTY-ONE) are a good study for control of breath and freedom of throat.

In EXERCISES TWENTY-THREE and TWENTY-FOUR watch the lips, freeing them from stiffness. The exercises of this lesson should also be sung with the syllables *Ma* and *Na* and *Za*.

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LESSON TEN

APPLICATION OF TONE PRODUCTION TO SUSTAINED PASSAGES

THE work of past lessons has been directed toward the maintenance of right conditions during the singing of successions of tones. The practice of scales and broken chords, &c., should be a part of each day's work, the suggestions given in LESSON NINE being carefully followed. Groups of tones, including the various skips and combinations generally used by voice teachers, should be practised systematically. Sieber's Eight Measure Vocalises or Concone's Op. 9 can be used to good advantage at this stage of the work. The syllables which Sieber has used with his vocalises are very helpful in following out the thought of these lessons. The pronunciation of the consonants involved in their use is a great aid in tone placing, and also aids in distinct enunciation.

In singing these exercises and vocalises, the student should keep a quiet, confident control of breath, the upper chest being kept firm without muscular rigidity. The breath pressure should be steady, the tone resting on the breath. All these conditions should be manifestly the result of a complete control of the action of the diaphragm and rib-muscles. As was intimated in the comments on EXERCISE THIRTY, this firmness of breath control is dependent on a quiet confidence which keeps the mental attitude unshrinking in its attack of each tone. It is this sense of reposeful control, of certainty in attack, which produces mellow, resonant tones and keeps them well placed.

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Too great stress cannot be placed on the importance to the student of thinking the tone and establishing the conditions which govern good tone as a preliminary to its actual production. While, at first, this mental preparation requires considerable attention and care, it will eventually become second nature and be done instinctively and automatically.

These suggestions are reiterated because voice students are prone to overlook them and fall into the habit of striving after tones, setting up wrong conditions, and floundering more and more deeply into faults that cause serious trouble. We are dealing with the *fundamentals of tone production*, and if we would have these fundamentals well established, when we wish to join the act of tone production with that of singing in the interpretation of song, we cannot too carefully watch the details.

It is important that the power attained by the practice of the exercises of previous lessons should be certainly and properly applied to the singing of such scales and other tone studies and vocalises as are used at various stages of our progress. The mind should be alert to perceive and control. The joining of tone to tone should be done with steady breath pressure and quiet assurance.

Our next exercises will deal with the vibratory consonants, the first being a development of EXERCISE TWENTY-THREE.

EXERCISE THIRTY-THREE. Sing *Za* four times in one breath. Vibrate the *Z* at the teeth, as in EXERCISE TWENTY-THREE, taking care that a buzzing *Z* is sounded and not the hissing sound.

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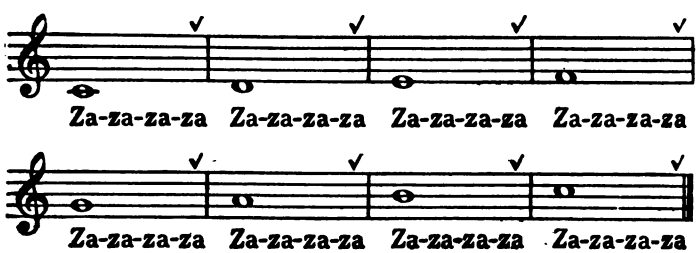
Keep the jaw loose, the tongue limp. Let the vibration of the *Z* extend to the entire jaw. Fill the mouth with the tone, and let it overflow. Be sure that the breath is steady; do not explode the *Za*, and do not push it. Keep the vocal tone sounding continuously during the exercise, bringing the teeth loosely together to vibrate the four *Z's*. This is an excellent study in freeing the tone and getting it well forward. There is likely to be a tendency to push the syllable in the attempt to vibrate the *Z*. The caution already given to avoid this should be kept in mind.



Exercise Thirty-Four. Sing *Va* four times in one breath, vibrating the *V* strongly. This is similar to the preceding exercise, except that the vibration is felt at the lips. Flexible lips, very free from stiffness, are absolutely essential to good tone, and this exercise will be instrumental in bringing about this flexibility, if it be properly practised, for it is obvious that the lips cannot vibrate the consonant unless they are free from rigidity. It is also helpful in tone placing, filling the mouth with the tone. There should be no jumping of the diaphragm, with its resultant unsteadiness of breath pressure.

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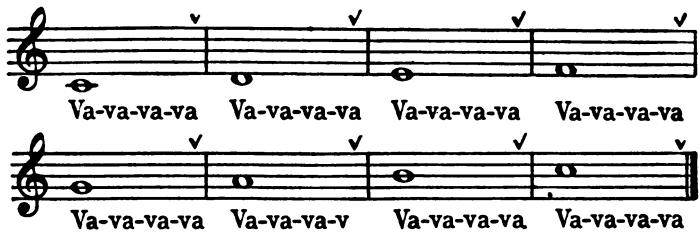
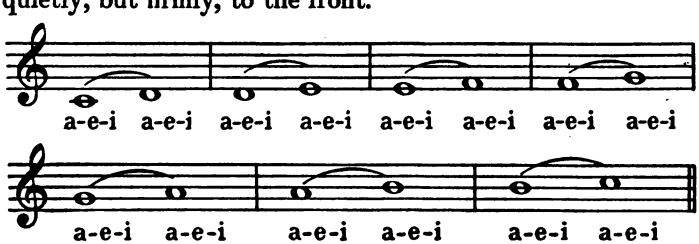


Both these exercises also have the merit of preparing for the pronunciation of words. In this connection it will be well for the student to review all exercises introducing the use of consonants, taking care to enunciate each consonant distinctly according to the directions given. As an additional study, practise *A-E-I*, as in EXERCISE TWENTY-NINE, then sing it on two tones in the one breath. Thus:

EXERCISE THIRTY-FIVE. Sing *A-E-I* on the tone *C;* then, without break or change of condition, repeat it on *D*. Proceed up the scale as high as can be done without strain, repeating the vowels to two tones without interfering with the proper conditions. When these seconds can be sung well, sing it in thirds (*C-E*), &c.; then in fourths, and even fifths. Watch the breath at the change of pitch; see that there is no jump of the diaphragm, but a steady pressure of breath which keeps the tone quietly, but firmly, to the front.



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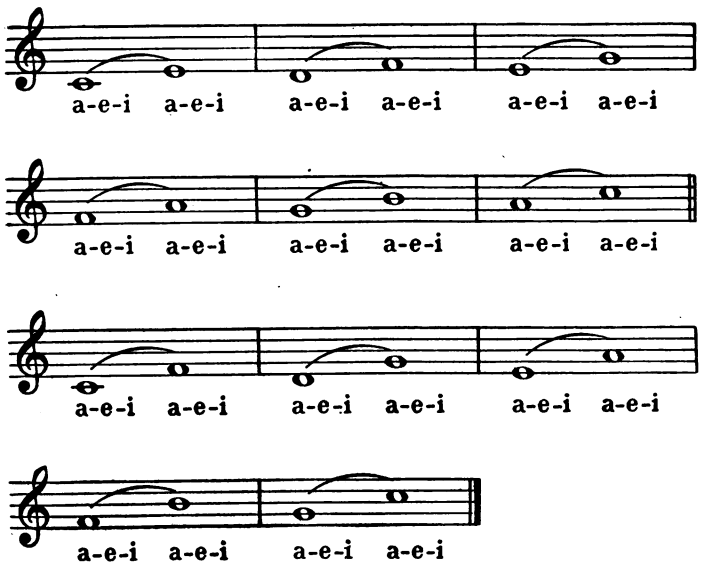

The exercise may be sung in fifths, &c., when smaller intervals are mastered.

The freedom of tongue and control of tone which results from the use of this exercise is very valuable both as an aid to pronunciation of words and in improving the quality of the tone. A variation of the exercise is to sing *La* four times to the first tone and *A-E-I* to the second.

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LESSON ELEVEN

GOOD TONE—THE CONDITIONS WHICH PRODUCE IT

IT is very important that the student of voice culture should understand what is meant by good tone. The familiar verdict, almost invariably given when some voice is under discussion, that "he (or she) has such a strong voice," as if that summed up all the attributes necessary to a singer, is simply an indication of the prevailing idea that a voice to be good must be loud. Unfortunately too many voice students are like-minded and strive after volume at the expense of all that makes a voice really desirable. They think that in singing a tone which is not loud and strong they are failing to derive any benefit from their studies. Their voices must show immediate gain in volume or their work, in their estimation, is radically wrong. This is a serious mistake, and, as has again and again been pointed out, these are ideas which interfere with the production of good tone. The effort involved in the attempt to produce loud tone is certain to give rise to a muscular action which results in tension and strain. The throat will be contracted, the tongue stiffened, and the larynx placed under a pressure which leads to multiplied difficulties, and the tone will invariably be strident and harsh. These conditions we have been particularly trying to avoid. Our steps have been taken cautiously and with minds closely concentrated on our endeavor to establish a condition of freedom and ease. The mistaken notion that tone must be loud defeats us.

Good tone is not necessarily loud tone; more often it is

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found in the small voice which so many depreciate. The student should understand and always keep in mind that quality comes first and volume afterward. By this I mean that he should strive rather to develop the quality, the character, of his voice, leaving its "bigness" to be settled later. The great voices, which attract so much attention because of their volume, are given to comparatively few; the large majority of even concert singers have smaller voices, but when the quality is rich, mellow, and expressive, the small voice is far preferable to the loud, strident, inexpressive voice, even though it may be called "big."

If those who have been studying these lessons have understood them, and have practised them according to the instructions accompanying the lessons, they have doubtless discovered that "big" tone soon became impossible, that when the exercises were sung according to directions, the tone could not be made big. Perhaps some have been troubled by the decrease in tone. Whereas they once possessed quite a noticeable volume, the practice of these exercises made the voice much smaller. To these I would say there is no need for anxiety; if you will listen closely and observe the results while you are singing the exercises given in the last two or three lessons, you will become aware that tone quality has greatly improved and control and expressiveness of voice have increased. This has been the objective point of these first lessons. They are lessons in the *fundamentals* of tone production, and quality is, or should be, the first *desideratum*. As control over the vocal machinery becomes more perfect, intensity of tone will come with-

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out increase of muscular effort, greater resonance will be obtained without inducing strain or rigidity, and the tone will steadily grow fuller without losing any of its mellow, expressive quality, until the full power of the voice is available.

Quality of tone is affected by the condition of the membranous lining of the mouth and pharynx. If this be sensitive, the tone quality will be right; whereas tenseness at the roof of the mouth, a hardening of the membranes, will cause deterioration of tone. The expression of the face and eyes is indicative of the condition of the roof of the mouth. Hard, staring eyes and a rigid face are the accompaniment of a tenseness of the pharynx; hence the repeated directions to practise exercises with easy face and smiling eyes.

There is an exceedingly close relationship existing between all the acts involved in singing, which the student must recognize and understand if he would truly cultivate his voice. Freeing the larynx from strain through proper control of breath involves independence of tongue and jaw and a sensitiveness of the surface of the membranous lining of mouth and pharynx, which, in its power, is like that of the tea-taster who, merely touching the sample to his tongue, instantly divines its quality and grade. No one part of the work can be misunderstood or neglected without injury to the whole, and any effort to drive tone in order to make it sound "big" will result in a derangement of it all.

These lessons have been based on this foundation principle; quality has been sought as the first requisite of all singing, with the knowledge that the conditions which are potential in

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producing tone of the right quality will also bring at the proper time the full resonance of the voice. The exercises have been planned for this purpose, their order has been determined by it, and the accompanying instruction has aimed to emphasize it.

Practise the exercises of the last three lessons, watching closely the quality of tone. Is there entire absence of strain? Does the mind firmly control all actions involved? Are the tones easy, mellow, full without being loud? Is the breath pressure steady, supporting the tone firmly?

It should be remembered that the tone should never be louder than the breath can support when perfectly under control. If in the effort to sing loudly there is any loss of breath control, any pressing in of the abdomen, a greater demand on the breath than can be met without strain, the quality of the tone will suffer. In the practice of all work given in these lessons, let this thought be constantly in mind.

Practise scales slowly, noting the character of the effort and of the resulting tone. See whether the pharynx and roof of the mouth are sensitive. Keep breath firmly against the tone, but do not push.

It will be helpful to practise the exercises for the breath (inspiration and retention) alone. If the control of breath is to be equal to the largest demands of full voice, too much work cannot be put on the exercises which give this control. Keep at it until the power to retain breath easily for thirty seconds or more is had, the face and throat remaining easy and free from even the approach of strain all the time.

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Then apply this power to the exercises in tone production, with thought on the quality and resonance of tone, always keeping conditions right. The exercises which develop resonance may be given especial attention. They are numbers TWENTY-THREE, TWENTY-FOUR, TWENTY-FIVE, TWENTY-SIX, and THIRTY-FOUR.

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LESSON TWELVE

FINAL SUGGESTIONS

IT has been the purpose of these lessons, dealing as they have with the fundamentals of voice production, to present the factors involved in the proper use of the singing voice in such way as will make them easily understood and readily and effectively applied. With the study of songs and vocalises for the purpose of acquiring style and facility they have had nothing to do, except in the exceedingly important particular of thorough vocal preparation and control of voice, and the equally important matter of acquiring ability to so use the organs of speech in conjunction with tone production as to make distinct enunciation, with undisturbed tone quality, an assured fact.

The study of singing, of song interpretation, is the work of a lifetime. Artistic excellence comes with growth in knowledge and gain in experience. But the vocal foundation, on which the artistic interpretation of songs rests, is a matter of concentration on certain conditions which must be understood and controlled with automatic ease and certainty. This is a study distinct from singing and should precede it, yet is so closely allied to it that while the principles on which it rests are being developed, the artistic thought may be inculcated at the same time. Care should be taken, however, to avoid confusion or any distraction of the attention from the real work in hand.

These lessons have been based on the singling out of the es-

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sential conditions of tone production; and their presentation in a clear, definite manner has been the aim. LESSON ELEVEN contains instruction vital to the successful prosecution of the series. In the light of that instruction the preceding lessons should be studied, and the exercises suggested in them be practised. The student should have clearly in mind that satisfactory issue from his work can result only when the foundation is well laid; everything depends upon a complete mastery of the lessons in breath control. If trouble develops later in the course, in nearly every case it will be possible to trace it to a failure to master some detail of the act of inspiration or breath retention, as given in early lessons of the series. Hence it is important that frequent examination of the habits of breathing and breath control should be had, with constant practice of the breathing exercises.

A letter, recently received by the writer, states that the student is troubled by a fatigue of throat despite years of study with some of the best teachers in America and Europe. If the throat be healthy, which we conclude from the letter, it is almost certain that the trouble arises from a failure in some act of breath control. It is difficult to prescribe definitely for a trouble without hearing the student sing, but I am quite sure that this case is typical and that there has been failure in certain fundamental exercises in breath control, which, if studied and practised until mastered, would cause the difficulty to disappear. In this last lesson I desire to stress as strongly as possible the importance of the early lessons and of the absolute necessity of being sure that breath is taken and controlled properly.

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Allusion was made in the first paragraph to the relation of the work of these lessons to enunciation. The common fault of Americans, namely, disagreeable speaking voice and slovenly pronunciation, can be overcome through the use of these lessons. The relaxation of throat, the resting of the tone on the diaphragm, and the control of tongue, jaw, and lips which will result from the exercises, will be productive of a pleasant speaking voice and a distinct enunciation for the speaker as well as the singer.

As a last word, I would urge the careful use of the lessons relating to breath action until there is no doubt that breath is properly taken, retained, and delivered for use; then the study and practice of all exercises which have to do with freeing throat, tongue, and jaw from stiffness or constriction. When these essentials are established, the application may be made as in LESSON EIGHT, and when the student is able to diagnose his condition, and can distinguish the feeling of comfort and certainty of placement in his production of tone, the systematic use of vocalises and songs may be begun.

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PART III
SUITABLE SONGS

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PART III

SUITABLE SONGS

THIS little work is not intended to furnish instruction in the singing of songs; in fact, to attempt to sing songs before tone production is well mastered and the voice placed is decidedly harmful, and will retard vocal progress. The book is simply what its title indicates: *Twelve Lessons in the Fundamentals of Voice Production*, purely a series of preparatory lessons leading to more advanced work, which in due time would include the singing of songs.

To make the manual more useful, however, the following list of songs suitable for an early, and comparatively undeveloped, stage of voice control is added. The songs included have been selected with a view to their adaptability to a degree of advancement which does not permit such freedom as later will be gained. Therefore, no songs requiring particular vocal technique, great breadth of tone, unusual range of voice or tone color, or great dramatic delivery have been included. This does not mean that when the student has acquired such powers they may not be effectively employed in singing these songs. It is obvious that the simplest song can be made much more effective by their application. This list is intended to suggest such songs as can safely be used when the absence of such vocal equipment must be taken into account. It comprises only the later songs.

The songs have been divided into three groups,—the first comprising those simple in melody and musical sentiment, the second and third advancing to somewhat higher grades of mu-

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sical and vocal requirements, and demanding a better control of voice.

GROUP I

The songs in this group have clearly defined melody, easy accompaniments, with harmony quickly caught. They are simple in form, and the voice parts contain no intervals that are particularly difficult for the voice. They require little or no dramatic breadth of delivery. The teacher can easily select from the list songs which will assist in the management of voice in connection with the regular work in tone production. While none of the songs are trashy, they vary in real musical worth. They have been selected for their adaptability to the purpose mentioned above.

Title	*Composer*	*Key & Compass* *
As Drooping Fern for Dewdrops	Wm. Arms Fisher	*Eb* (*c-Eb*)
Beautiful Land of Dreams, The	A. Gertrude Clark	*F* (*c-F*)
"	"	*Gb* (*db-gb*)
Daddy's Little Baby Boy	W. H. Neidlinger	*Db* (*ab-Eb*)
"	"	*Eb* (*bb-F*)
Daisies	C. B. Hawley	*Eb* (*bb-Db*)
"	"	*G* (*d-F*)
Dear Little Heart	J. C. Macy	*Ab* (*d-Eb*)
"	"	*Bb* (*E-F*)
Dolly Mandarin	Francis Böhr	*Eb* (*c-Eb*)
"	"	*F* (*d-F*)
Dream of the Rose	Perley Dunn Aldrich	*Eb* (*bb-C*)
"	"	*G* (*d-E*)
Dutch Lullaby	Reginald deKoven	*A* (*E-E*)
"	"	*C* (*G-g*)
Ever of Thee	L. Denza	*C min.* (*c-E*)
"	"	*E min.* (*E-g♯*)

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Title	*Composer*	*Key & Compass**
Ferry for Shadow Town, The	Reginald deKoven	*Ab (c-Eb)*
"	"	*Bb (d-F)*
Forgotten	Eugene Cowles	*Eb (bb-C)*
"	"	*F (c-D)*
"	"	*Ab (Eb-F)*
Good Night, Little Girl	J. C. Macy	*Ab (g-Db)*
"	"	*Bb (a-Eb)*
"	"	*C (b-F)*
Lethe	F. Boott	*C (c-C)*
"	"	*D (d-D)*
"	"	*E (E-E)*
Little Boy Blue	Florence B. Joyce	*Eb (bb-D)*
"	"	*G (d-F♯)*
Little Flower	Bertha Remick	*F (c-D)*
Love's Answer	Francis Böhr	*E (b-C♯)*
"	"	*Gb (db-Eb)*
Love's Conquest	August Wm. Hoffmann	*C (G-g)*
Lucky Four-Leaf Clover	H. Wakefield Smith	*Eb (bb-Eb)*
"	"	*F (c-E)*
Lullaby, A	Louise Keeler	*C (c-E)*
Lullaby	Gaston Borch	*Eb (Eb-Eb)*
Lullaby of the Night, The	Frank H. Brackett	*Eb (bb-Eb)*
"	"	*F (c-F)*
"	"	*G (d-g)*
Madrigal	Carlo Minetti	*F (d-F)*
Mr. Dream-Maker	R. H. Woodman	*A (E-E)*
Merry Brown Thrush, The	Dudley Buck	*E (a♯-E)*
"	"	*F (b-F)*
"	"	*G (c♯-g)*
My Heart is Singing	Gertrude Sans-Souci	*Bb (bb-Eb)*
"	"	*C (c-F)*
"	"	*D (c-g)*
Morning-Glory Song, A	R. Huntington Woodman	*G (b-F♯)*
Mother's Song, A	"	*C (c-E)*

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Title	*Composer*	*Key & Compass**
Past and Future	Reginald deKoven	*Bb (bb-D)*
"	"	*C (c-E)*
"	"	*D (d-F♯)*
Pictures in the Fire	C. S. Briggs	*Eb (bb-D)*
"	"	*F (c-E)*
"	"	*Ab (Eb-g)*
Port of Dreams, The	Frank H. Brackett	*Eb (c-Eb)*
"	"	*F (D-F)*
"	"	*G (E-g)*
Proposal	Frank H. Brackett	*C (d-E)*
"	"	*E (F♯-g♯)*
Robin, The	W. H. Neidlinger	*Ab (Eb-Eb)*
"	"	*C (G-g)*
Rose Song, A	E. R. Kroeger	*D (c♯-F♯)*
Serenity	Mary Turner Salter	*Eb (d-F)*
"	"	*Gb (F-ab)*
Sleepy Song	Katherine Roche	*Db (db-Db)*
Shoogy-Shoo, The	Grace Mayhew	*C (a-D)*
"	"	*Eb (c-F)*
"	"	*F (d-g)*
Summer Noon	Anice Terhune	*Eb (bb-F)*
"	"	*G (d-a)*
Twilight Lullaby, A	C. Mawson-Marks	*F (c-E)*
"	"	*Ab (Eb-g)*
Vesper Prayer, The	F. H. Brackett	*C (b-D)*
"	"	*D (c♯-E)*
"	"	*Eb (d-F)*
"	"	*F (E-g)*
Wind is Awake, The	Homer N. Bartlett	*Bb (d-F)*
"	"	*Db (F-ab)*

GROUP II

The songs included in this group are but slightly more difficult than those of the first group. In fact some of them may

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be used in place of those first named. But as a rule they will require a somewhat greater control of voice, a broader tone, and fuller powers.

Title	*Composer*	*Key & Compass**
Absence	Alfred Little	*B* (*b*-*C*♯)
"	"	*E* (*E*-*F*♯)
Almond Blossoms	Guy d'Hardelot	*F* (*c*-*F*)
Borderer, The	D. K. Stevens	*Db* (*ab*-*F*)
Constancy	Charles F. Webber	*Gb* (*bb*-*Db*)
"	"	*A* (*c*♯-*E*)
"	"	*C* (*E*-*g*)
Could Roses Speak	Charles Wakefield Cadman	*Eb* (*bb*-*D*)
Daisy-time	L. Denza	*Eb* (*c*-*F*)
"	"	*F* (*d*-*g*)
Dear, Did You Know?	Eugene Cowles	*F* (*a*-*D*)
"	"	*Ab* (*c*-*F*)
Dolly	August Mignon	*F* (*d*-*g*)
Dream, A	J. C. Bartlett	*Db* (*ab*-*Db*)
"	"	*E* (*b*-*E*)
"	"	*F* (*c*-*F*)
"	"	*Ab* (*Eb*-*ab*)
Dreamy Days	Robert Ashford	*F* (*c*-*D*)
"	"	*G* (*d*-*E*)
"	"	*A* (*E*-*F*♯)
Drink to Me only with Thine Eyes	Louis R. Dressler	*D* (*c*♯-*E*)
"	"	*F* (*E*-*g*)
Evening Love Song, An	Florence Ednah Chipman	*C* (*c*-*E*)
"	"	*Db* (*db*-*F*)
"	"	*Eb* (*Eb*-*g*)
Forget-Me-Not	R. Huntington Woodman	*Ab* (*d*-*Eb*)
Gently Swaying	Carl Busch	*Ab* (*c*-*F*)
Good-bye	Bruno Huhn	*F* (*c*-*Eb*)
"	"	*Ab* (*Eb*-*gb*)

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Title	*Composer*	*Key & Compass**
Gypsy Daisies	R. Huntington Woodman	*D min. (d-F♯)*
In the Dark, in the Dew	C. Whitney Coombs	*A♭ (d-F)*
Ivy-leaf, The	Albert Mildenberg	*E♭ (b♭-E♭)*
"	"	*G (d-g)*
Japanese Lullaby	Reginald deKoven	*G (d-E)*
"	"	*A (E-F♯)*
Little Boy Blue	Guy d'Hardelot	*B♭ (a-C)*
"	"	*D♭ (c-E♭)*
Longing	W. C. E. Seeboeck	*D (d-E♭)*
Love's Whisper	W. Berwald	*E♭ (b♭-E♭)*
"	"	*G♭ (d♭-g♭)*
Lullaby, A	W. E. MacClymont	*D♭ (F-g♭)*
Moon Baby, The	Edith Dalton	*C (c-E)*
"	"	*D (d-F♯)*
My Lovely Rose	Charles Wakefield Cadman	*D (a-D)*
My Rose of Yestere'en	Marie Rich	*D (b-F♯)*
Once in the Purple Twilight	Eugene Cowles	*F (b-D)*
"	"	*A (d♯-F♯)*
Rose in the Garden, The	W. H. Neidlinger	*D (b♭-F♯)*
"	"	*F (d♭-a)*
Rosemary	J. C. Bartlett	*E♭ (E♭-E♭)*
"	"	*G (G-g)*
Roses	H. Wakefield Smith	*E (b-C♯)*
"	"	*G (d-E)*
Summer Girl, A	Cora Decker Sargent	*C (c-E)*
Sweet Little Maid	Stepán Esipoff	*F (b-D)*
True Love Song, A	Adolph Frey	*B (c♯-D♯)*
What would you say, Dear?	C. S. Briggs	*E♭ (b♭-E♭)*
"	"	*F (c-F)*
"	"	*G (d-g)*
Within the Roses Bloom	George B. Nevin	*F (c-D)*
With You, Dear	Charles P. Scott	*C (d-E)*
"	"	*D (E-F♯)*
We said Good-bye	Florence Ednah Chipman	*E♭ (b♭-E♭)*

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Title	*Composer*	*Key & Compass* *
We said Good-bye	Florence Ednah Chipman	*F* (*c-F*)
"	"	*G* (*d-g*)

GROUP III

This group contains some songs of excellent musical content. The difficulties of vocal treatment are considerably advanced in most of them, and larger musical powers are required for their proper interpretation. Many of them will repay study. They may be found in all music shops, and would doubtless be sent for examination if desired.

This list is not intended to be comprehensive; it is simply an aid to those who wish to examine songs well adapted to use in early stages of voice study.

Title	*Composer*	*Key & Compass* *
Across the Dusk	Anne Wakely Jackson	*Gb* (*Eb-gb*)
Auf Wiederseh'n	Rossetter G. Cole	*c* (*b-c*)
"	"	*Eb* (*d-Eb*)
Because of You	C. S. Briggs	*C* (*b-E*)
"	"	*Db* (*c-F*)
"	"	*Eb* (*d-g*)
Four-leaf Clover	C. Whitney Coombs	*Db* (*db-Eb*)
Gae to Sleep	Wm. Arms Fisher	*A* (*a-C♯*)
"	"	*C* (*c-E*)
"	"	*D* (*d-F♯*)
Girls of Seville, The	L. Denza	*C* (*c-E*)
"	"	*D* (*d-F♯*)
"	"	*Eb* (*Eb-g*)
Give me my Home again	H. Schaeffer	*C min.* (*c-C*)
"	"	*Eb min.* (*Eb-Eb*)
Holly and Mistletoe	R. Huntington Woodman	*D* (*d-g*)
I love you	Carl Sobeski	*Bb* (*d-eb*)

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Title	*Composer*	*Key & Compass**
I love you	Carl Sobeski	*Db (F-ab)*
Mine Only, Mine Alone	Percy Starnes	*D (b-F♯)*
"	"	*F (d-a)*
My Lady	Mary Turner Salter	*F (c-F)*
"	"	*Ab (Eb-ab)*
My Lady's Garden	F. W. Cheeswright	*F (c-a)*
Poppies	Reginald deKoven	*E (b-E)*
"	"	*G (d-g)*
Prayer, A	E. E. Starr	*E (a♯-B)*
"	"	*G (c♯-D)*
Rose Once Grew, A	Marie von Hammer	*Bb (a-Eb)*
"	"	*Db (c-gb)*
Sea-Way	Lillian T. Sheldon	*C (g-D)*
"	"	*Eb (bb-F)*
Spanish Song	Cora Decker Sargent	*C min. (c-Eb)*
Sweetest Flower, The	Arthur Lieber	*D (b-E)*
"	"	*G (E-a)*
Sweet is Tipperary	Wm. Arms Fisher	*C (g-D)*
"	"	*D (a-E)*
"	"	*F (c-g)*
Tired	August Mignon	*Ab (d-F)*
Under the Rose	Wm. Arms Fisher	*C (b-D)*
"	"	*D (c♯-E)*
"	"	*F (E-g)*
Why do I love You	Florence Ednah Chipman	*C (c-E)*
"	"	*Db (db-F)*
"	"	*Eb (Eb-g)*
Winter Lullaby, A	Reginald deKoven	*Ab (c-Eb)*
"	"	*Bb (d-F)*
Wistaria	Marie Rich	*G min. (c-g)*

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